

2000-2001 UMFA Docent Yearbook

2000-2001

UMFA DOCENT HISTORY, 2000 - 2001

Steering Committee meetings were held at 9:00 a.m. on the last Friday of each month from June 2000 to February 2001. The meetings were changed to the last Thursday at 1:00 p.m. for the months of March, April and May.

Monthly docent meetings were held as follows:

OCTOBER 19 Docents met at the Fiddler's Elbow in Sugarhouse for lunch, after which everyone visited the various art-related stores and galleries in the neighborhood.

NOVEMBER 9 The monthly meeting consisted of a special tour of the completed new museum building conducted by Frank Sanguinetti.

DECEMBER 14 Before the Holiday Lunch at the Alta Club, docents toured the Salt Lake Art Center and viewed the exhibitions "Reading Between the Lines," works by African-American artists and "Machiavelli and the Bottle," paintings by Friese Undine.

FEBRUARY 8 Westminster Art History Professor Marty Seiner spoke on "The Collections at the UMFA in the Context of European Art History."

MARCH 7 The history of ceramics, as revealed through the UMFA's collection was discussed by U of U Professor Diane Shaw.

APRIL 12 U of U Art History Professor Mary Francey presented a program entitled "Placing Our Contemporary Art Collection in an Art Historical Context."

MAY 10 The Spring Fling, a trip to the Alpine Art Center in Alpine, Utah, served as the monthly docent meeting. Everyone toured the gallery, enjoyed a box lunch in the sculpture garden then took a guided tour through the sculpture foundry located on the premises.

DOCENT COUNCIL STEERING COMMITTEE

CURATOR/ACTING CURATOR OF TRADITIONAL ARTS. CURATOR.	Bernadette Brown
ASSOCIATE CURATOR.	Virginia Catherall
EDUCATION SPECIALIST.	Rebecca Pickett
DOCENT CHAIRPERSON	Heather Riggs
SPECIAL EVENTS COORDINATOR.	Anne Dolowitz
UMVA REPRESENTATIVE.	Kathryn Miller
HISTORIAN	Doug Waters
MONDAY CHAIRPERSON	Arita Sparks
TUESDAY CHAIRPERSON	Nancy Swanson
WEDNESDAY CHAIRPERSON.	Rita Bennet
THURSDAY CHAIRPERSON	Marge Wilson
FRIDAY CHAIRPERSON	Elizabeth Drinkaus
LIAISON TO DOCENTS IN TRAINING.	Pam Parrot
	Lois Stevens

ACTIVE DOCENTS

Harsha Acharya	Ila Jane Aldrich	Kathryn Anderson
Rita Bennet	Pat Boyd	Mitzi Brady
Barbara Braeden	Karin Brown	Elaine Call
Kay Clark	Jan Clute	Alice Cozakos
Theresa Dice	Anne Dolowitz	Elizabeth Drinkaus
Sarah Ehrlich	Patricia Faulkner	Ruth Feeny
Joyce Griste	Kathy Higgs	Jeri Holmes
Bruce Jensen	Virginia Kalantzes	Yoko Kamaya
Lorna Kennedy	Ruth Kerr	Emmaruth Keyser
Leanne Mayo	Carol Medworth	Elaine Miller
Jan Richards Miller	Kathryn Miller	Jean Moseley
Ettalue Nelson	Mary Anne Neumeister	Jean Nuismer
Golda Olsen	Gordon Olsen	June Orme
Jane Owens	Kathe Packard	Pam Parrot
Carol Patton	Elodie Payne	Marjorie Powis
Kathy Remington	Billie Rich	Janie Rogers
Lisa Schwartz	Jackie Shiker	Glenda Shrader
Arita Sparks	Lois Stevens	Ann K. Stewart
Nancy Swanson	Gay Lynne Sylvies	Irina Urano
Judith Waters	Douglas Waters, Sr	Pamela Weilenmann
Arva Whitby		Marge Wilson

DOCENT TRAINEES

Emily Aagaard
Dena Cocorinis
Chauncey Powis
Else-Marie Vanderhooft

Risa Ashment
Gladys Muren
Esther Quintana

Janice Brickey
Jo Phoenix
Helen Wyatt
Leslie Davis

ASSOCIATE DOCENTS

Jean Bess
Madalyn Seaman

Vanamala Bidwai
Cherry Wong

Helene Fairchild
Kathie Zumbro

EMERITUS DOCENTS

Julie Anderson
Emily Chipman
Wilma Hooper
Virginia Johns
Bonnie Mooney
Carolyn Price
Sue Rothwell
Mary Tadge

Katherine D. Ashton
Susan Christensen Larson
Elyse Hutton
Jayne Middleton
Susan Mumford
Ruth Rampton
Sally Steele
Vivian Taylor

Frances R. Beier
Rosemary Holt
Ann Jackson
Nona Miller
Barbara C. Petersen
Ruth Roby
Martha Stewart
Pat Weidner

MUSEUM IN THE CLASSROOM TEAM

Jean Bess
Kay Clark
Jean Nuismer
Pam Parrot
Madalyn Seaman
Gay Lynne Sylvies

Karin Brown
Anne Dolowitz
June Orme
Marjorie Powis
Lois Stevens
Marge Wilson
Kathie Zumbro

Elaine Call
Elizabeth Drinkaus
Carol Patton
Billie Rich
Ann Stewart
Cherry Wong

FRIENDS OF EDUCATIONAL SERVICES

Evalyn Bennett
Betsy Quintana
Kaye Terry

Susan Fleming
Aden Ross
Josephine Theodore
Kris Widner

Sue McCoy
Adrienne Silverstein
Lynn Welch

MUSEUM TOURS

As of June 14, 2001 tours were provided for a total of 5,060 people ranging in age from pre-school to senior citizens. These tours were given during a five-month period, since the museum was closed for six months. Museum in the Classroom docents made presentations to 2,401 students.

DOCENT ENRICHMENT - SUMMER 2000

- | | |
|----------------------|--|
| June 14, 2000 | The Evolution of Our Eye: How and Why Does Our Taste Change?
Mary Ploetz, Curator of Art, Phillips Gallery; Allan Dodworth, Dodworth
Fine Art Appraisals, Mary Francey, Professor of Art History, U of Utah |
| June 28, 2000 | Restoration Processes and Techniques in Renaissance Painting
Ursula Pimentel, UMFA Staff |
| July 14, 2000 | Community Standards and Individualism
How standards impact our selection of art.
Elaine Englehart, Professor, Utah Valley State College |
| July 28, 2000 | Show and Tell in the Galleries: A Preview of What is to Come
Docents of the Utah Museum of Fine Arts |

TEAM MEETINGS

Team meetings were held on September 18 and 19 from 9.30 a.m. to 2.30 p.m. The classes were devoted to the art of bookmaking, with a focus on the elements of art. Special exhibits for autumn, "Wordplay: Reading and Writing in Art" and "British Designer Bookbinders" were viewed. These activities were in preparation for the Fall Partners program tours.

EDUCATIONAL PROGRAMS

DCE ART CLASSES: The topic for this annual class was the exploration of surrealist art. The classes were held August 14-18, from 10:00 a.m. until noon. Children between the ages of 9 and 12 were invited to participate.

IMAGES AND WORDS: Because the UMFA was closed, no tours were given to students this year. Presentations were made by MIC Docents to approximately 725 students in twenty-nine classrooms. Schools involved were: East High School, Granger High School, Judge Memorial Catholic High School, Highland High School and Hunter High School. Participating docents were: Gladys Muren, Carol Patton, Chauncey Powis, Marjorie Powis, Madalyn Seaman, Lois Stevens, Gay Lyn Sylvies, Cherry Wong and Kathie Zumbro.

JEWELRY AND SMALL METALS EXHIBIT: Heather Riggs was curator for this exhibit, shown in the Beatrice M. Hansen gallery at the "old" UMFA March 19th through the 30th. The juried exhibit highlighted creative artwork including jewelry by local high school students. A reception was held Wednesday, March 21st.

EVENINGS FOR EDUCATORS: The first Evening for Educators was held October 25, 2000 at the UMFA. "The Middle East - Myth, Magic and Religion" was the subject, held in collaboration with the Middle East Center of the University of Utah.

A second "Evening" was held April 5, 2001 in collaboration with the Salt Lake County Fine Arts Collection at the City and County Building.

THIRD SATURDAY EVENTS: Under the direction of Rebecca Pickett, the following events were presented for families:

July 15, 2000	A Surreal Saturday Festival of the Imagination Interactive art activities, live entertainment and games
August 29, 2000	Abstract to Pop Visitors made monotype prints
September 16, 2000	Culture Shock 2000, A Little ZAP'll Do Ya Held in Abravanel Hall in conjunction with other arts groups in Salt Lake County
October 21, 2000	Faith Ringgold Quilts Tell a story on fabric, using acrylic and fabric paint

SPECIAL ACTIVITIES AND TRIPS

UTAH ARTS FESTIVAL: Rebecca Pickett supervised the UMFA activity for the children's pavilion, the making of monotypes. Docents assisting with this activity, held June 22 to 25, were: Elaine Call, Bizzı Drinkaus, Yoko Kamaya, Ruth Kerr, Elaine Miller, Jean Moseley, Gordon Olson, Golda Olson, Pam Parrot, Gay Lynne Sylvies, Marge Wilson, Cherry Wong, Mary-Kate Wynkoop and Kathie Zumbro.

DOCENT RECRUITMENT BARBEQUE: Prospective candidates for the Docent training class were invited to attend a barbeque on September 14, 2000 between the hours of 4:00 and 6:00 p.m.

DOCENT DISCOVERY DAY: On October 14, 2000 the UMFA docents held their own antique and art appraisal event. The purpose of the activity was to raise money to fund programs that will further the education of UMFA docent volunteers. Participation for this first effort was limited to the docents and members of the Advisory Board.

FAITH RINGGOLD LECTURE: Sunday, October 15, 2000, Donnette Hatch Atiyah, curator of The Story Quilts of Faith Ringgold presented a lecture and slide show about the life and art of Faith Ringgold. The exhibition was appearing at UMFA at the time.

HOLIDAY LUNCHEON AND TOUR: Before enjoying lunch at the Alta Club, docents toured the Salt Lake Art Center Exhibits of special interest were: Reading Between the Lines, works by African-American artists and Machiavelli and the Bottle, paintings by Friese Undine. Date of the celebration was December 14, 2000

DOCENT TRAINING: Beginning the first week of February, docents attended special training classes in the new museum. Topics for February centered around the European collection. The American collection was treated in March. The new contemporary gallery was discussed in April, and in May the Rodin exhibit and non-Western art collections were studied.

SPRING FLING: On May 10, 2001 docents and guests boarded a bus to go to the Alpine Art Center Before lunch in the sculpture garden, docents toured the art exhibits then afterward had a guided tour of the foundry Each stage of casting a bronze sculpture was explained.

UMFA MEMBERS PRIVATE PREVIEW: May 17, 2001 was the date for the special showing of the Marcia and John Price Museum Building to museum members. The gala evening featured a buffet dinner and the music of the Joe Muscolino Quartet. A very large crowd enjoyed the Rodin exhibit and the new building.

MUSEUM OPENING AND DEDICATION: The new museum was officially opened to the public and dedicated on June 2, 2001

FAMILY BACKPACKS AT UMFA: Under the direction of Rebecca Pickett, kits were prepared for use in several of the new galleries. The backpacks can be checked out by families visiting the museum and contain approximately 5 hands-on or visual activities that focus on individual works of art or the cultures that created them. Assisting Rebecca were docents Marorie Powis, Arita Sparks, Lois Stevens, Nancy Swanson, Gay Lynne Sylvies, Irina Urano and Marge Wilson.

SPECIAL EXHIBITS

DESERT DETOUR

June 2 - June 30, 2000

Colorful critters and desert landscapes from children participating in
"Bad Dog Rediscovered America"

ABSTRACT TO POP: Contemporary Prints from the Collection

June 4 - September 10, 2000

SURREALISM AND OTHER DISTORTIONS OF REALITY

July 9 - August 27, 2000

THE STORY QUILTS OF FAITH RINGGOLD

September 8 - November 19, 2000

Art that combines painting, quilted fabric and story telling

WORDPLAY: READING AND WRITING IN ART

September 10 - November 19, 2000

BRITISH DESIGNER BOOKBINDERS

September 18 - October 25, 2000

Over forty bindings, representing the best of British bookbinding

UTAH HIGH SCHOOL JEWELRY AND SMALL METALS EXHIBIT

March 19 - March 30, 2000

Creative artwork including jewelry by local high school students

RODIN: SCULPTURE FROM THE IRIS AND B. GERALD CANTOR COLLECTION

June 2 - September 2, 2001

Bronzes by Auguste Rodin

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

June 2000

A Message from the Curator

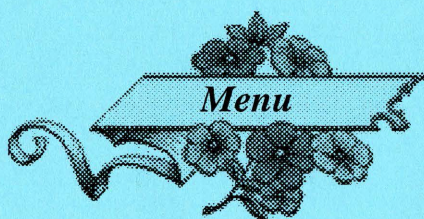
Please be sure you carefully read the "Save These Dates!" article. Knowing what busy schedules you all have I hope that listing important dates for training, conferences, etc. far in advance will help more of you attend these events

For example, Anne Dolowitz has put together an exciting, innovative and engaging series of programs for the Docent Summer Enrichment.

To paraphrase a PR slogan -- It Would Be A Shame to Miss These Events!

ANNUAL SPRING LUNCHEON

Our Annual Luncheon held in honor of our docents will be on June 8th at the Salt Lake Country Club, 2400 Country Club Drive, on the lanai.



Choice of Entrée

Wood Grilled Salmon with Onion Marmalade
and Caesar Salad

OR

Artichoke, Tomato and Pesto Fettuccini
with Grilled Chicken Breast

Dessert

Vanilla Bean Ice Cream in Florentine Cookie Shell
Garnished with Berries and Country Club Fudge

R.S.V.P No later than June 5 with your choice of entree. (The Fettuccini can be served without the Chicken Breast if you prefer vegetarian. Please let us know when you call to R.S V.P)

WE NEED YOU!

Utah Arts Festival at the State Fair Park. June 22-25

We will be doing monoprints with everyday objects. The time is from 12:00 to 9:00 p.m. and there will be 3 three-hour shifts to sign up for. We will need three volunteers for each shift.

Surreal Saturday A Festival of the Imagination July 15

12:00 - 5:00 p.m.

There will be lots of hands-on activity all day and we need at least 20 volunteers!

DCE Classes August 14-18 10:00 a.m. to noon 9 - 12 year olds

As we do every year we are presenting art classes through the Department of Continuing Education. Topic is the exploration of surrealist art. Two volunteers are needed per day

Third Saturday August 19 2:00-4:00 p.m.

Explore the Abstract to Pop print exhibit and make Hard Edge, Abstract and Pop Art with kids !




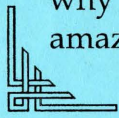
SPOTLIGHT ON EXHIBITIONS



Abstract to Pop June 4 to September 10, 2000

While exploring the collection for the Surrealist show that will be in the Hansen Gallery this summer, Virginia and Rebecca discovered a plethora of prints by significant contemporary artists. Excited about their findings, they approached Frank and requested that they curate a show in Gallery Three for the summer to show these important works. Frank agreed and "Abstract to Pop" became a reality.

From Joseph Albers to Andy Warhol, this exhibit explores the work of artists that experimented in the medium of print-making. The show opens on June 4th and Bob Kleinschmidt will speak at 2:00 p.m. If you are interested in a "special" tour please ask Rebecca or Virginia and they will be glad to take you through and show you why they think contemporary art is so amazing, and how the show evolved.



STEERING COMMITTEE MEETING

Our meeting in June includes a luncheon to thank you for all the extra work you do for education and for the docents. Our meeting will be on **June 30 at 10:00 a.m.** to be followed by a catered lunch. Please note the change of time from 9:00 a.m.

Please R.S.V.P. to Bernadette by June 23 so we can order the right amount of lunches.

Surfing the 'Net



If you are curious about the value of a painting here is an intriguing website that is concerned with "What is art worth?" Find out what the latest auction of a Cezanne painting "fetched." The database is searchable by artist, medium, price, title, auction house, date and size. The site also has a bookstore link.

<http://www.artnet.com>

SAVE THESE DATES !

SUMMER DOCENT ENRICHMENT

All sessions take place from 10:00 a.m. to noon

June 14, Wednesday The Evolution of Our Eye:
How and Why Does Our Taste
Change?

Panel Discussion:

Mary Ploetz, Curator of Art,
Phillips Gallery

Allan Dodworth, Dodworth
Fine Art Appraisals

Mary Francey, Professor of
Art History, University of
Utah

June 28, Wednesday Art and the Spoken Word: A
Discussion with Aden Ross

July 14, Friday Community Standards and
Individualism: How They
Impact Our Selection of Art.

Guest Speaker: Elaine
Englehart, Professor, Utah
Valley State College

July 28, Friday Docent-led Show and Tell in
the Galleries. A Preview of
What Is to Come.

The Summer Enrichment Series is a great
opportunity to introduce a friend to our Docent
Program. So please feel free to invite a friend or to
bring a significant other. Have more questions about
Summer Enrichment? Call Anne Dolowitz at 582-
6311.

DOCENT RECRUITMENT BARBEQUE

SEPTEMBER 14

4:00 TO 6:00 P.M.

Invitations will be available by June 5 for you to give
to prospective candidates.

TEAM MEETINGS

SEPTEMBER 21 AND 28

1:00 TO 3:00 P.M.

We will be exploring bookmaking, with a focus on
the elements of art, and viewing the new exhibitions
for the Fall -- Wordplay and Designer Bookbinders.

DOCENT DISCOVERY DAY

OCTOBER 14, 2000

Come to the Museum and have that "mystery" work
of art revealed. Watch future Docent Dialogue for
more details or call Anne Dolowitz at 582-6311

MONTHLY MEETINGS

October 12, 2000

November 9, 2000

December 14, 2000

February 8, 2001

March 8, 2001

April 12, 2001

May 10, 2001

June 14, 2001

Holiday Luncheon

Spring Fling

Annual Luncheon

SEMINARS

January 4, 11, 18 and 25, 2001

Seminar dates are subject to change depending on the
dates of our move. Watch this column for updates
and for news about Docent activities during our
move!!

Utah Museums Association Annual Conference

September 21-23, 2000

The College of Eastern Utah, Prehistoric Museum

Price, Utah

The theme for this year's conference is Collabora-
tions: Museums and the Community.

May, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 <ul style="list-style-type: none"> May Day 	2 <p>9:30 East High 1:00 Docent Class</p>	3 <p>9:45 Tanner Dance 1:30 Duchesne Elementary</p>	4 <p>8:00 Spring Outing to BYU Museum - RSVP - Bus leaves @ 8 am</p>	5 <ul style="list-style-type: none"> Cinco de Mayo - Mexico 2:00 Skyline High School 	6
7 <p>1:00 Art Chats 2:00 Art Chats</p>	8 <p>11:30 Tour</p>	9 <p>10:00 Brookwood Elementary 12:30 Brookwood Elementary 1:00 Docent Class</p>	10 <p>12:30 MIC Luncheon</p>	11 <ul style="list-style-type: none"> Utah Museum Volunteer Association's Annual Meeting 	12 <ul style="list-style-type: none"> PTA Conference 11:00 Spring Creek Elementary 	13 <ul style="list-style-type: none"> PTA Conference 1:00 Art Chats 2:00 Art Chats
14 <ul style="list-style-type: none"> Mother's Day 	15 <p>9:45 William Penn Elementary</p>	16 <p>9:30 Hillcrest Jr. High 1:00 Docent Class</p>	17 <ul style="list-style-type: none"> Docents leave for Kansas City 6:00 Images and Words Reception 	18	19 <p>9:30 Tour</p>	20 <ul style="list-style-type: none"> Armed Forces Day 2:00 3rd Saturday - Portraits
21 <ul style="list-style-type: none"> Docents get back from Kansas City 1:00 Art Chats 2:00 Art Chats 	22 <p>10:00 Tour 11:15 McMillian Elementary</p>	23 <p>9:45 Crescent Elementary 1:00 Docent Class</p>	24 <p>8:00 Holladay Elementary</p>	25 <p>9:30 Tour 1:00 Docent Class</p>	26 <p>9:00 Steering Committee Meeting</p>	27 <p>1:00 Art Chats 2:00 Art Chats</p>
28	29 <ul style="list-style-type: none"> Memorial Day - observed MUSEUM CLOSED 	30 <ul style="list-style-type: none"> Memorial Day 1:00 Docent Class 	31			

Docent Dialogue

Utah Museum of Fine Arts
University of Utah 581-3580

July 2000

A Message from the Curator

Our luncheon on June 8th was a delight! It was a pleasure to talk with Docent Emeriti, Jean Grua, Ruth Roby and Martha Stewart. Our education schedule will be less hectic as we head into the summer but we will still have some tours scheduled so don't forget to look at your calendar.

We have several events where we need your help so look at the "We Need You!" article for the dates and see if you would like to volunteer.

There is also the wonderful Docent Enrichment Series look at the "Save These Dates!!" article.

SAVE THESE DATES!!



SUMMER DOCENT ENRICHMENT

All sessions take place from 10:00 a.m. to noon

- | | |
|---------------------------|---|
| June 28, Wednesday | Restoration Processes and Techniques in Renaissance Painting: Ursula Pimentel |
| July 14, Friday | Community Standards and Individualism: How They Impact Our Selection of Art: Elaine Englehart, Professor, Utah Valley State College |
| July 28, Friday | Docent-led Show and Tell in the Galleries: A Preview of What Is to Come. |

The Summer Enrichment Series is a great opportunity to introduce a friend to our Docent Program. So please feel free to invite a friend or to bring a significant other. Have more questions about Summer Enrichment? Call Anne Dolowitz at 582-6311

DOCENT RECRUITMENT BARBEQUE

SEPTEMBER 14

4:00 TO 6:00 P.M.

Invitations will be available by June 5 for you to give to prospective candidates.

TEAM MEETINGS

SEPTEMBER 20 and 21

1:00 TO 3:30 P.M.

We will be exploring bookmaking, with a focus on the elements of art, and viewing the new exhibitions for the Fall -- Wordplay, Faith Ringgold and Designer Bookbinders.

DOCENT DISCOVERY DAY

OCTOBER 14, 2000

Come to the Museum and have that "mystery" work of art revealed.

MONTHLY MEETINGS

- | | |
|--------------------|------------------|
| September 14, 2000 | |
| October 12, 2000 | |
| November 9, 2000 | |
| December 14, 2000 | Holiday Luncheon |
| February 8, 2001 | |
| March 8, 2001 | |
| April 12, 2001 | |
| May 10, 2001 | Spring Fling |
| June 14, 2001 | Annual Luncheon |

SEMINARS

January 4, 11, 18 and 25, 2001

Utah Museums Association Annual Conference

September 21-23, 2000

**The College of Eastern Utah, Prehistoric Museum
Price, Utah.**

The theme for this year's conference is Collaborations: Museums and the Community.

SPOTLIGHT ON STYLES

SURREALISM (1924-)

What is surrealism?

Surrealism, meaning above realism, is an anti-aesthetic movement that grew out of the anarchist dada movement of the years during and immediately after World War I. Founded by the French poet André Breton, the surrealist movement included many former dadaists. More than an artistic and literary movement, surrealism was a philosophy and the expression of a life style. After World War I when the theories of Jung and Freud became very popular the surrealists began to experiment with these theories to tap into the subconscious as the source of artistic expression. Central to their philosophy was the belief that the creative energy of the unconscious mind could be released through unpremeditated spontaneity. Writing, painting, film, sculpture all assumed significance for the surrealist when it expressed a surrealist state of mind. Consequently, many of the images produced by surreal artists have deep symbolism and often refer to Freudian and Jungian imagery. Since surreal imagery is based on fantasy and the world of dreams, the surrealist painters also looked to the past for inspiration, to such painters of fantasy as Hieronymus Bosch, to the Mannerists, and to the romantic and symbolist movements, as well as to tribal arts and the art of the insane.

History

Beginning as a revolt against the control exercised by rationality over modes of communication, the first surrealists attacked traditional preconceptions about the nature and function of word poems. In 1919, Breton and Philip produced the first specifically surrealist text, Les champs magnetiques (Magnetic Fields, 1921), by so-called automatic writing, in which the surrealist banishes deliberate intent, leaving the pen free to express on paper the uncensored images that well up from the subconscious.

While the term "surrealist" was coined by Guillaume Apollinaire in 1917, the artistic

movement came into being only after Breton published the first surrealist manifesto, Manifeste du surrealisme (Manifesto of Surrealism), in 1924. In this book, Breton suggested that rational thought was repressive to the powers of creativity and imagination and, therefore, hostile to artistic expression. An admirer of Sigmund Freud and his concept of the subconscious, Breton felt that contact with this hidden part of the mind could produce poetic truth. Seeking to embrace all forms of creative expression in their effort to attain what Breton in his manifesto called "the true functioning of thought," the surrealists set about attacking, on the broadest possible front, conventions, prescribed rules and consecrated values — cultural as well as aesthetic. This explains, for instance, their enthusiasm for the films of Luis Buñuel, whose L'age d'or (The Golden Age, 1930) surpassed in violent iconoclasm even his first movie, Un chien Andalou (An Andalusian Dog, 1928).

Surreal Art

Breton soon recognized the kinship between his literary aims and the artistic aims of certain painters who were also fascinated by Freudian concepts. In 1925, with Breton's encouragement, the first group exhibition of surrealist painting took place in Paris. Among those included were Giorgio de Chirico, Max Ernst, André Masson, Joan Miró, Pablo Picasso and Man Ray.

The pre-surrealist paintings of de Chirico, done before 1919, were of particular influence to certain of the surrealists, including Ernst, Dalí, René Magritte and Yves Tanguy. These painters developed a dreamlike, or hallucinatory, imagery that was all the more startling for its highly realistic rendering. Other painters, including Miró and Masson, used biomorphic forms and accidental effects that approached abstraction. The work of these latter two artists influenced the beginnings of abstract expressionism in the United States during the 1940s.

Although it began partly as a reaction to dada,

surrealism benefited from dada's liberating effects. Some of dada's techniques were adopted by the surrealists, including assemblage, a form of sculpture consisting of combinations of incongruous objects and materials. Meret Oppenheim's Object [Fur-Lined Cup and Saucer] (1936, Museum of Modern Art, New York City) is a key example. Ernst's surreal "novels," two books of collages of strangely unrelated images, were a continuation of his dada collage concepts.

Surrealism's influences can be detected in all the major art movements that have come into being since 1945. Surrealism was truly an international style. Exponents of its revolutionary principles shared an unshakable faith in the power of the imagination to revitalize poetry and art and a belief in its ability to compensate for the sociopolitical and religious forces that they found so oppressive and repressive in contemporary society

WE NEED YOU!

Surreal Saturday A Festival of the Imagination

**July 15
12:00 - 5:00 p.m.**

There will be lots of hands on activity all day and we need at least 20 volunteers! For details and to sign up, please call Rebecca at 581-3580.

Academic Outreach & Continuing Education Classes August 14-18 10:00 a.m. to noon 9 - 12 year olds

As we do every year we are presenting art classes through the Department of Continuing Education. Topic is the exploration of surrealist art. Two volunteers are needed per day

Third Saturday August 19 2:00-4:00 p.m.

Explore the Abstract to Pop print exhibit and make Hard Edge, Abstract and Pop Art with kids !

STEERING COMMITTEE MEETING

Our July meeting will be at 9:00 a.m. on the 28th of the month. Please let me have any items for the July agenda no later than July 10th.

Arts Exploration for Adults at the Sweet Library

I will be doing a six week program on Visual Arts Exploration for Adults at the Sweet Library (455 "F" Street). For more details or if any docent is interested in helping out please call me at 581-3580.

Bernadette

July 6, 11:00 to noon
The Materials and Techniques of the Artist

July 13, 11:00 to noon
The Role of the Artist

July 20, 11:00 to noon
Art As Ritual

July 27, 11:00 to noon
Art As Communication

August 3, 11:00 to noon
Cultural Threads

August 10, 11:00 to noon
Looking at the World through Different Lenses

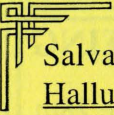
SPOTLIGHT ON EXHIBITIONS

Surrealism and Other Distortions of Reality Hansen Gallery Exhibit Summer 2000

Robert Arneson, (1930-1992)
Untitled Bust (Bust of Bob), 1978
Ceramic

Clayton Bailey
Brain Bowl, 1973
Ceramic and Electronic Equipment

Salvador Dali
Skating in Central Park, NY,
Lithograph and Collage



Salvador Dali
Hallucinogenic Toreador, 1982
Lithograph

Salvador Dali
The Path to Wisdom
Lithograph

Dwight Davidson
Oh Really?, 1990
Stoneware

Max Ernst
Homage to Surrealism
Lithograph

Ernst Fuchs
Star of Bethlehem, 1967
Intaglio/Etching and Aquatint

Lukman Glasgow
Untitled, 1973
Ceramic

Russell Gordon
Hot Dog Bridge, 1947
Lithograph

Kyu Baik Hwang
Flowers, 1976
Mezzotint and Paper


Kyu Baik Hwang
Weather Forecast-0, 1978
Mezzotint and Paper

Wayne Kimball
Two Seriously Diseased Feet
Lithograph

Suzanna Kirby
This is the Place
Acrylic on Canvas

Ken Little
Untitled
Ceramic, earthenware, and plastic

Stark Lowney, b.1937
The Flower, 1971
Lithograph



E. Matte, b. 1912
Untitled
Print

Arthur Nelson
Gargoyle and the Golden Drop
Ceramic

Thomas O'Donohue
Alpha (Apokatstassis Suite; Theory of the
Universe #6)
Etching with Aquatint and Paper

Odilon Redon
Illustration For Le Jure, 1887
Lithograph

Frank Anthony Smith
Sawhorse, 1977
Acrylic on Canvas

Trevor Southey
Vision Bruised, 1980
Acrylic and Masonite

Jerry Uelsmann
Untitled, 1983
Photograph

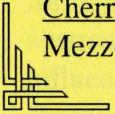
William T. Wiley
Three Mile Island/Three years Later
Lithograph

Sam Wilson
Turtle Reorienting Itself to the Occidental...
Acrylic on Linen

Sam Wilson
I Herd Cows are Inclined to Dip in the Road
Lithograph

Tomoe Yokoi
Peach
Mezzotint and Paper

Tomoe Yokoi
Cherries
Mezzotint and Paper



July, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 ■ Canada Day - Canada
2	3	4 ■ Independence Day ■ MUSEUM CLOSED	5	6 10:30 10th East Monteorri	7 11:00 Ace's Summer Camp	8
9	10	11	12	13	14 ■ Bastille Day - France ■ Art in Bloom 8:00 Docent Summer Enrichment	15 12:00 Artful Afternoon - Surreal Saturday
16	17	18	19	20	21 9:30 Club Ute 11:00 Club Ute	22
23	24 ■ MUSEUM CLOSED	25	26	27	28 8:00 Docent Summer Enrichment	29
30	31					

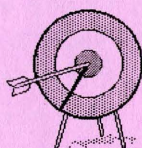
Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

August 2000

HOW TO REACH US

Telephone # 581-3580
Email bbrown@umfa.utah.edu
vcatherall@umfa.utah.edu
rpickett@umfa.utah.edu
hriggs@umfa.utah.edu
Webpage www.utah.edu/umfa



WE NEED YOU!

AOCE Classes
August 14-18
10:00 a.m. to noon
9 - 12 year olds

We will begin the youth classes with Academic Outreach & Continuing Education Department August 14. The classes begin at 10:00 am and go until noon. Topic is the exploration of surrealist art. Two volunteers are needed per day. If you would like to help plan the lessons, or help teach the classes, please give Rebecca a call before August 11. Hope you are all enjoying this summer.

Third Saturday
August 19
2:00-4:00 p.m.

Come try your talent at monotype if you did not get a chance at the Arts Festival.

Contact Rebecca if you would like to help with both or either of these events.

Utah Arts Festival Volunteers

Our thanks to all the volunteers who braved the sun and heat to help us man our booth at the Festival. As those of you who came know Rebecca came up with a dynamite activity -- making monotypes. The Festival-goers seemed to enjoy it to judge by the number of people who were there.

Thanks to Elaine Call, Bizzi Drinkaus, Yoko Kamaya, Ruth Kerr, Elaine Miller, Jean Moseley, Gordon Olson, Golda Olson, Pam Parrot, Gay Lynne Sylvies, Marge Wilson (with daughter Betsy Watson & granddaughter Addie Watson), Cherry Wong, Mary-Kate Wynkoop and Kathie Zumbro

I would also like to acknowledge the wonderful support we received from the Museum staff (that included spouses, children and friends): Megan Anderson & sisters, Stephanie Angelides, Bill Balken & friend, George Miller, Elisha & Bryan Condie, David Hardy and family, Allison Richards, Tonya Todd Cash & sons and Virginia Witte.

Last but definitely not least is the wonderful job Rebecca did on organizing our booth and activity.

Docent Corner

Emmaruth Keyser's husband died July 13. In lieu of flowers, the family requests contributions be made to St. Joseph Villa, Special Care Unit, 451 Bishop Federal Lane, SLC, UT, 84115. If you wish to contact Emmaruth her address is 40 South 900 East #10E, SLC, UT 84102. Her phone # is 363-6613.

SAVE THESE DATES!!!

SPECIAL PRESENTATION

SEPTEMBER 7

1:00 P.M.

Donette Atiya Hatch, curator of the Faith Ringgold Exhibition, will give a special presentation for the docents

DOCENT RECRUITMENT BARBEQUE

SEPTEMBER 14

4:00 TO 6:00 P.M.

Remember to come to pick up your Invitations to give to your prospective candidates.

TEAM MEETINGS

SEPTEMBER 20 AND 21

1:00 TO 3:00 P.M.

We will be exploring bookmaking, with a focus on the elements of art, and viewing the new exhibitions for the Fall -- Wordplay, Reading and Writing in Art! and Designer Bookbinders.

DOCENT DISCOVERY DAY

OCTOBER 14, 2000

Come to the Museum and have that "mystery" work of art revealed.

MONTHLY MEETINGS

October 12, 2000

November 9, 2000

December 14, 2000

Holiday Luncheon

February 8, 2001

March 8, 2001

April 12, 2001

May 10, 2001

Spring Fling

June 14, 2001

Annual Luncheon

SEMINARS

January 4, 11, 18 and 25, 2001

Note: Due to the move to the new building dates of monthly meetings and training sessions are subject to change. We should know more after the education staff retreat at the end of July.

Utah Museums Association Annual Conference

September 21-23, 2000

The College of Eastern Utah, Prehistoric Museum
Price, Utah.

The theme for this year's conference is Collaborations: Museums and the Community.

SPOTLIGHT ON EXHIBITIONS

The exhibition of quilts by Faith Ringgold will open on September 8 and runs through November 19.

The exhibition's curator, Donette Atiya Hatch, will give a special presentation on **September 7** at **1:00 p.m.** to docents, members and interested faculty, staff and students. Since she particularly wants to talk with our docents. I would hope that as many of you as can will be here. If you have never seen Ringgold's work you are in for a very special experience.

A Message from Rebecca

Thank you to Karin Brown, Elaine Call, Bizzzi Drinkaus, Jeri Holmes, Kathryn Miller, June Orme, Jane Owens, Pam Parrot, Marjorie Powis, Lois Stevens, Nancy Swanson, Gay Lynne Sylvies and Mary-Kate Wynkoop for helping with Surreal Saturday.

It was amazing! One thousand people attended and we could not have done it without you! And a special thanks to all of you who sent me cards, a beautiful hibiscus plant and kind words concerning my mother's death. It means a lot.

Thanks again,
Rebecca

STEERING COMMITTEE MEETING

Our next meeting will be on August 25 at 9:00 a.m. Please let me have any items for the August agenda no later than August 11th.

DOCENT GALLERY TALKS

We will soon be "revving" up for the new academic year. This means resuming Gallery Talks on the last Sunday of each month. Please let Bernadette know if you are interested in doing a Gallery Talk. The anticipated dates are September 24 and October 24.

August, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30	31	1 10:00 Kids Together 1:30 Capital West Boys & Girls Club	2	3	4	5
6	7	8	9	10	11	12
13	14 10:00 DCE Class - Contact Rebecca if you would like to help.	15 10:00 DCE Class - Contact Rebecca if you would like to help.	16 10:00 DCE Class - Contact Rebecca if you would like to help	17 10:00 DCE Class - Contact Rebecca if you would like to help.	18 10:00 DCE Class - Contact Rebecca if you would like to help	19 2:00 3rd Saturday - Mono Prints
20	21	22	23	24	25 9:00 Steering Committee Meeting	26
27	28	29	30	31	1	2

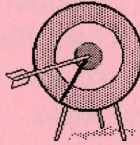
Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

September 2000

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rpickett@umfa.utah.edu
hriggs@umfa.utah.edu
Webpage www.utah.edu/umfa



**Culture Shock 2000:
A Little ZAP'll Do Ya Event
September 16
3:00 - 7:00 p.m.
Abravanel Hall**

We need volunteers for 2 two-hour shifts. Come help us make books with the public! Please call Rebecca if you would like to sign up.

A Message from the Curator

I know that some of you have been using laser pointers while doing your tours. David Carroll and Ursula Pimentel have spoken to me about their concerns of the effect of lasers on paintings. After our discussion, we decided that it would be better if the docents not use them.

SPOTLIGHT ON EXHIBITIONS

The exhibition of quilts by Faith Ringgold will open on September 8 and runs through November 19.

The exhibition's curator, Donette Atiya Hatch, will give a special presentation on **October 15 at 2:00 p.m.** to docents, members and interested faculty, staff and students. Since she particularly wants to talk with our docents, I would hope that as many of you as can will be here. If you have never seen Ringgold's work, you are in for a very special experience. **Please note that this is a change of date from that announced in your August Docent Dialogue.**

Slide Presentations for Senior Centers

Last year Helene Fairchild and I did a number of slide presentations for the Wentworth Assisted Living Residence. They prove so popular that we have been asked to do more.

June Orme is willing to prepare talks on Early American and Bilbao while Elaine Call thinks the research she is doing on Early Utah Artists would be an interesting presentation. So if you have a topic that you want to share please contact Bernadette.

DOCENT GALLERY TALKS

We will soon be "revving" up for the new academic year. This means resuming Gallery Talks on the last Sunday of each month. Please let Bernadette know if you are interested in doing a Gallery Talk. The anticipated dates are September 24 and October 24. These would be the last to happen in our old building

STEERING COMMITTEE MEETING

Our next meeting will be on September 29 at 9:00 a.m. Please let me have any items for the August agenda no later than September 8th.

SAVE THESE DATES!!!

MUSEUM IN THE CLASSROOM TRAINING SEPTEMBER 13

9:30 - 11:30 a.m.

Please feel free to come even if you think you are not interested. This training is a good lead-in to and warm-up for tours.

DOCENT RECRUITMENT BARBEQUE SEPTEMBER 14

4:00 TO 6:00 P.M.

Remember to come to pick up your Invitations to give to your prospective candidates.

TEAM MEETINGS SEPTEMBER 18 AND 19

9:30 TO 2:30 P.M.

PLEASE NOTE THE CHANGE IN DATES.

Monday and Tuesday Teams please come on September 18.

Wednesday, Thursday and Friday Teams please come on September 19

If you cannot come on your assigned date please come on the other date. Bring a brown bag lunch as we will be taking a lunch break.

We need you to participate in this crucial training for the Fall. We will be exploring bookmaking, with a focus on the elements of art, and viewing the new exhibitions for the Fall Word-play, Reading and Writing in Art! and Designer Bookbinders.

Utah Museums Association Annual Conference September 21-23, 2000

The College of Eastern Utah, Prehistoric Museum Price, Utah.

Attending this conference is a great way to learn more about museums and to increase your professional knowledge. The theme for this year's exhibit is Collaborations, Museums and the Community and the keynote speaker is Rick West, Director of the Smithsonian's National Museum of the American Indian. If you are interested in attending, information will be on the docent desk, or ask Virginia.

DOCENT DISCOVERY DAY

OCTOBER 14, 2000

Come to the Museum and have that "mystery" work of art revealed.

SPECIAL PRESENTATION

OCTOBER 15

2:00 P.M.

Donette Atiya Hatch, curator of the Faith Ringgold Exhibition, will give a special presentation. for the docents. Please notice the change of date from September 7 due to a conflict in the speaker's schedule.

MONTHLY MEETINGS

October 19, 2000	Sugarhouse Ramble
November 9, 2000	
December 14, 2000	Holiday Luncheon
February 8, 2001	
March 8, 2001	
April 12, 2001	
May 10, 2001	Spring Fling
June 14, 2001	Annual Luncheon

Surfing the 'Net



To explore the work of Faith Ringgold and to find out more about her here are a few sites that you might like to browse.

Artcyclopedia:

links to other sites on Faith Ringgold
http://www.artcyclopedia.com/artists/ringgold_faith.html

Faith Ringgold's Own Site

<http://www.artincontext.com/artist/ringgold/>

Museum of Art & Archaeology, University of Missouri-Columbia

http://www.research.missouri.edu/museum/ringgold_faith.html

New Museum's Ringgold Exhibition

<http://www.newmuseum.org/exhibitions/ringgold/works8.html>

September, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28	29	30	31	1 2:30 Boy Scouts	2
3	4 <ul style="list-style-type: none"> ■ Labor Day ■ MUSEUM CLOSED 	5	6 9:30 Farnsworth Elementary	7	8	9
10	11	12	13 9:30 MIC Training	14 4:00 Docent Recruitment BBQ	15	16 3:00 3rd Saturday - Bookmaking @ Abravanel Hall
17	18 9:30 Team Meetings - Monday & Tuesday Teams - Bring Lunch	19 9:30 Team Meetings - Wed, Thur & Fri Teams -Bring Lunch	20 9:30 Farnsworth Elementary 11:00 Farnsworth Elementary	21 <ul style="list-style-type: none"> ■ UMA Conference - Price, UT 	22 <ul style="list-style-type: none"> ■ UMA Conference - Price, UT 	23 <ul style="list-style-type: none"> ■ UMA Conference - Price, UT
24	25	26 9:30 PARTners	27 9:30 PARTners	28 9:30 PARTners	29 9:00 Steering Committee Meeting 9:30 PARTners	30

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

October 2000

A Message from Bernadette

Once again we are beginning a new school year. It will certainly be one like no other as we move into a new building with new ways of doing tours and new audiences. The Steering Committee and Education Staff are planning a series of activities that will help us make these transitions. So hang on to your hats and off we go... ..

SPOTLIGHT ON EXHIBITIONS

Designer Bookbinders is the principal bookbinding society in Great Britain and one of the foremost in the world devoted to the craft. This ambitious exhibition of Designer Bookbinders will tour the USA, and will be in Salt Lake City September 20 - October 24 at the Utah Museum of Fine Arts. The exhibition will show over forty bindings representing the best of British Bookbinding. There will be a reception open to the public on October 4, 2000 from 6:00 - 9:00 p.m. at the UMFA. One of the artists in the exhibit, Stephen Conway, will give a lecture at 7:00 p.m. in the Gould Auditorium at the Marriott Library. Refreshments will be served following the lecture in the UMFA's Michael and Thomas Galleries.

HOW TO REACH US

Telephone #	581-3580
Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

Docent Corner



Anne Dolowitz and her husband have been nominated by the Utah Humanities Council's Board of Directors to receive the 2000 Friends of the Humanities Award. This award, in appreciation of their extensive work on behalf of Utah's cultural community and their generous support of the Utah Humanities Council, will be presented at the Governor's Awards in the Humanities program to be held on October 14.

STEERING COMMITTEE MEETING

Our October meeting will be on the 27th at 9:00 a.m. Please send me any items for the agenda no later than the 14th.

The PARTners Post

Thank you all for the effort you have put into the PARTners program. The teachers and children are extremely pleased to have this program. Thank you for your flexibility and understanding in scheduling. We are lucky to have such a dedicated group of volunteers at the UMFA!

Sincerely,
Rebecca

SAVE THESE DATES!!!

OPENING of DESIGNER BOOKBINDERS EXHIBITION

October 4, 2000

6:00 - 9:00 p.m.

Stephen Conway, an accomplished bookbinder, will speak at 7:00 p.m. in the Marriott Library's Gould Auditorium. A reception will follow at the UMFA.

DOCENT DISCOVERY DAY

OCTOBER 14, 2000

Come to the UMFA and have that "mystery" work of art revealed. Call Anne Dolowitz at 582-6311 if you have questions.

SPECIAL PRESENTATION

OCTOBER 15

3:00 pm.

Donette Hatch Atiyah, curator of the Faith Ringgold exhibition, will give a special presentation for the opening of "Faith Ringgold Exhibition, 1960s - 1990s. **Please notice the change of time from 2:00 to 3:00 p.m.**

MONTHLY MEETINGS

October 19, 2000	Sugarhouse Tour
<u>Please note that the date of October's meeting has been changed from October 12.</u>	
November 9, 2000	
December 14, 2000	Holiday Luncheon
February 8, 2001	
March 8, 2001	
April 12, 2001	
May 10, 2001	Spring Fling
June 14, 2001	Annual Luncheon

DOCENT in TRAINING SCHEDULE

Classes will be held every Thursday beginning September 28 from 1:00 to 3:00 p.m. I hope that any docent who would like to participate feels free to come to any or all of the sessions. The focus will be on our collections with just enough art history to put the works of art into a cultural and historical context. A complete list of the topics will be posted on the Docent Bulletin Board.

SEMINARS

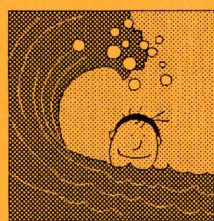
Since we anticipated moving our offices into the new building sometime during January 2001 we are not scheduling any docent events during this month. This could change as the dates for the move are scheduled

DOCENT MEETING

A change of date and venue are planned for this month's meeting. On **October 19** we will be exploring the wide range of art-related stores in the Sugarhouse area. A map and list of the stores who have agreed to greet us will be put into your mailboxes in early October.

Kathryn Miller, our Special Events Coordinator, has made arrangements for us to have lunch at 11 30 a.m. at the Fiddler's Elbow. We will have a buffet consisting of two entrées, salads & dressings, vegetables and dessert. The price is \$10.00 including tip.

Each of us will be responsible for getting to Sugarhouse. Please contact your Daily Team Leaders if you are willing to car pool, either as a passenger or as a driver.



THIRD SATURDAY OCTOBER 21 2:00 to 4:00 p.m.

The last of Third Saturday's in the old UMFA will be held on October 21st. Come to the Utah Museum of Fine Arts to see the fabric art quilts of Faith Ringgold then make a quilt of your own that tells a story about yourself. Faith Ringgold uses fabric, paint, and words to tell powerful stories. Using acrylic and fabric paint you can tell your own story on fabric. This family event is free and open to everyone. Instruction begins at 2:00 p.m. Funded in part by the Salt Lake County Zoo, Arts and Parks Program. These events have been very successful and we are thankful that we have had such a faithful following of participants. We will begin Third Saturday programming in the new UMFA beginning July, 2001.

Please call Rebecca if you would like to help.

October, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 9:30 PARTners 11:00 PARTners	3 9:30 PARTners 11:00 PARTners	4 9:30 PARTners 7:00 Designer Bookbinders Opening	5 1:00 Docent Class	6 10:00 ABC Preschool	7
8	9 9:30 PARTners 11:00 PARTners	10 9:30 PARTners	11 9:30 PARTners 11:00 PARTners 4:30 Art of the Book - Evening for Educators	12 9:30 PARTners 11:00 PARTners 1:00 Docent Class	13 9:30 Farnsworth Elementary 10:30 Farnsworth Elementary	14 12:00 Docent Discovery Day
15 3:00 Faith Ringgold Opens - Gallery Talk	16 9:30 PARTners 11.15 Millcreek Elementary	17 9:30 PARTners 11:00 PARTners	18 9:30 PARTners 11:00 PARTners	19 11:00 Docent Meeting - Fiddler's Elbow, Sugarhouse	20 9:30 Duschene Elementary	21 2:00 3rd Saturday - Faith Ringgold Quilts 2:00 Western Leisure
22	23 11:00 Farnsworth Elementary	24 9:30 PARTners 11:00 PARTners	25 9:30 PARTners 11:00 PARTners 4:30 Myth, Magic & Religion - Evening for Educators	26 9:30 PARTners 11:00 PARTners 1:00 Docent Class	27 9:00 Steering Committee Meeting	28
29 ■ Daylight Savings Time ends	30 9:30 PARTners 2:00 Churchill Jr High	31 ■ Halloween 9-15 East High	1	2	3	4

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

November 2000

A Message from the Curator

The Museum will officially close the doors to our present building on November 20. Staff will be available at the "old stand" until sometime in January when we physically move into the new building. The time of the move depends on when our telephone and computer lines can be activated.

STEERING COMMITTEE MEETING

Due to the Thanksgiving Holiday our November meeting will be on the 17th at 9:00 a.m. Please send me any items for the agenda no later than the 3rd.

SAVE THESE DATES!!!

MONTHLY MEETINGS

November 9, 2000	TBA
December 14, 2000	Holiday Luncheon
February 8, 2001	TBA
March 8, 2001	TBA
April 12, 2001	TBA
May 10, 2001	Spring Fling
June 14, 2001	Annual Luncheon

DOCENT in TRAINING SCHEDULE

Classes will be held every Thursday from 1:00 to 3:00 p.m. beginning September 28. I hope that you all feel free to come to any or all of the sessions. I would very much like the new docents-in training to benefit from your experience and expertise. The focus will be on our collections with just enough Art History to put the works of art into a cultural and historical context. A complete list of the topics has been put into your mailboxes.

SEMINARS

Since we anticipated moving our offices into the new building sometime during January 2001 we are not currently scheduling any docent events during this month. This could change as the dates for the move are scheduled so "stay loose."

Note: Due to the move into the new building, the dates of monthly meetings and training sessions are subject to change. We will keep you posted as the information becomes available to us.

DOCENT SCHEDULE for FEBRUARY to MAY

Daily teams will continue to come on their scheduled days for training to take place in the new building. Watch for more information in the future issues of Docent Dialogue.

To all our docents and their families:

A very Happy Thanksgiving

Bernadette, Heather, Rebecca & Virginia

Docent Corner

Some changes for your Docent Directory:

Kathy Higgs' correct telephone number is 733-0763. Bruce Jensen's new address is 40 South 900 East #2F, Salt Lake City, Utah 84102

HOW TO REACH US

Telephone #	581-3580
Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

November, 2000

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29 <ul style="list-style-type: none"> Daylight Savings Time ends 	30 9:30 PARTners 11:00 Intermountain Christian 2:00 Churchill Jr High	31 <ul style="list-style-type: none"> Halloween 9:15 East High 1:00 Madeleine Choir	1 9:30 Tanner Dance 11:00 Oakwood Elementary	2 10:30 PARTners 12:15 East High 1:00 Docent Class	3 10:30 PARTners 12:00 PARTners	4
5	6 9:30 PARTners 11:00 PARTners	7 <ul style="list-style-type: none"> Election Day 9:30 PARTners 11:00 PARTners 1:00 Judge Memorial	8 9:30 PARTners 11:00 PARTners	9 9:30 PARTners 11:00 PARTners 1:00 Docent Meeting	10 11:00 PARTners 12:30 PARTners	11
12	13 9:30 PARTners 11:00 Monte Vista	14 9:15 East High 10:00 Peruvian Park	15 9:30 PARTners 11:00 PARTners	16 12:30 PARTners 1:00 Docent Class	17 9:00 Steering Committee Meeting 9:30 Farnsworth Elementary	18
19	20 <ul style="list-style-type: none"> LAST DAY THE MUSEUM IS OPEN! !! 	21	22	23 <ul style="list-style-type: none"> Thanksgiving MUSEUM CLOSED 	24	25
26	27	28	29	30 1:00 Docent Class	1	2

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

December 2000

DOCENT HOLIDAY CELEBRATION

Prior to our lunch at the Alta Club we will be visiting the Salt Lake Art Center to view, Reading Between the Lines, an exhibition by African-American artists

Date: December 14, 2000
Tour: Salt Lake Art Center at 10:00 a.m.
20 South west Temple
Lunch: Alta Club at noon
100 East South Temple

Menu

Starter

Shiitake Mushroom and Wild Rice Soup

Entrée

Broiled Fresh Salmon with Tartar Sauce

OR

Veal Piccata -- Sautéed Veal Tips with Lemon
Parsley Mushroom Sauce

Dessert

White Chocolate Mousse Cake

Starch of the day, Fresh Seasonal Vegetables, Roll & Butter and non-alcoholic beverages are included. The cost of the luncheon is \$20.00. Wine can be purchased.

Please R.S.V.P. no later than December 8th with your acceptance and choice of entrée. If you wish a Vegetarian Dish please let us know when you R.S.V.P.

HOW TO REACH US

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rpickett@umfa.utah.edu
hriggs@umfa.utah.edu
Webpage www.utah.edu/umfa

What Will Happen After We Closed the Doors of the Old Building?

After November 20th the docents will be able to take a long vacation and prepare for the exciting schedule that starts in February.

Beginning the first week in February all teams will report on their usual Team Day at 9:30 a.m. We will continue meeting for training in the new building until the Museum officially opens to the public in late May.

- Monday Team February 5 at 9:30 a.m.
- Tuesday Team February 6 at 9:30 a.m.
- Wednesday Team February 7 at 9:30 a.m.
- Thursday Team February 8 at 9:30 a.m.
- Friday Team February 9 at 9:30 a.m.

We will be working with the collections to

- ★ learn more about works that we have used before
- ★ learn about new works
- ★ learn from each other
- ★ share what we know with our "team-mates"

I encourage all docents to come since Virginia will be training for Images and Words and Rebecca for the Fall PARTners program. The training we will be doing during this period is critical to your ability to use our new space and the new art works.

So come prepared to share your skills, knowledge and expertise and to learn from other docents. As we brainstorm new ideas and share techniques we have been using, I will be taking notes and recording all of your creative ideas. Each team's contributions will be compiled into an Ideas Book to be shared with the other teams. I was inspired to do this from many comments from docents about how they wish they knew what other Daily Teams were doing.

SAVE THESE DATES!!!

MONTHLY MEETINGS

December 14, 2000	Holiday Luncheon
February 8, 2001	TBA
March 8, 2001	TBA
April 12, 2001	TBA
May 10, 2001	Spring Fling
June 14, 2001	Annual Luncheon

ART HISTORY ASSOCIATION/ART HISTORY ALUMNI ASSOCIATION

On October 29, 2000 a reception was held at the UMFA for members of the Art History Association and the Art History Alumni Association. Even if you did not graduate in art history from the U, all docents are invited to attend the future events of these two groups so put this date on your calendar.

January 19, 2001

Tour of the Cathedral of the Madeleine

300 East South Temple

Led by Prof. Marty Seiner

3:00 p.m.

SEMINARS

Since we anticipated moving our offices into the new building sometime during January 2001 we are not scheduling any docent events during this month.

Note: Due to the move into the new building dates of monthly meetings and training sessions are subject to change. We will keep you posted as the information becomes available to us.

DOCENT SCHEDULE for FEBRUARY to MAY

Daily teams will continue to come on their scheduled days for training to take place in the new building. Please read the article What Will Happen After We Closed the Doors of the Old Building? for detailed information about when we resume our daily schedule and what will be happening beginning the first week of February.

HOLIDAY SCHEDULE

Education Offices will be closed on the following days: December 25, 2000 and January 1, 2001. Since staff is taking the opportunity of scheduling vacation during the holiday period do give the office a call if you will be coming in.

DOCENT CORNER

Nona Miller, a member of the classes of 1978-79 and 1980-81, died on Sunday, November 5. Nona was active as a docent until 1988. She was also a Museum in the Classroom docent for the same period. After she was unable to continue giving tours, Nona volunteered in the Museum's Gift Shop where she was a dedicated sales assistant for many years.

A MUST SEE EXHIBITION

The Children's Museum of Utah has a wonderful, new permanent exhibit. Color Factory is an interactive exploration of art, science and culture. Soooo ... take the grandchildren, rent a kid for a day or just go yourself for a different museum/art experience.

STEERING COMMITTEE MEETING

Due to the Chanukah and Christmas Holidays, our December Steering Committee Meeting will be on the 15 th at 9:00 a.m. in the old building. Please let Bernadette have any agenda items by December 1

To All Our Docents and Their Families:

***with our best wishes during
this season of diverse
celebrations.***

**Bernadette, Virginia, Rebecca
and Heather**

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

January 2001

A Message from the Curator

I hope that each of you are having a wonderful holiday time with family and friends. Our move into our new facility is gradually coming together. Most of our offices are stacked high with boxes, with more to be packed. As of now, we anticipate moving after January 9th. Still to come is the unpacking and the getting used to our new space.

Please check the articles on **Winter/Spring Training Schedule for All Docents** and **Save These Dates** for information on what will be happening in February.

The PARTners Post

If any of you are interested in going out into the classroom during the spring months, please call Rebecca. Some of our PARTners teachers have requested a presentation, and also a school in Sandy!

Thank you!
Rebecca

HOW TO REACH US

Telephone #	581-3580
Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

YOUR HELP IS NEEDED!!!!

A number of docents have asked if there is anything they could do to help the staff move into the new building. Well, there are three projects that definitely need the "docent" touch.

If you can "ply" a needle, David Carroll would appreciate your help in attaching backings to the Navajo rugs to be put on exhibit in the new UMFA building.

Kathryn Stoddard, Assistant Registrar, would like help in organizing the artists' files beginning in January

David Hardy is also in need of sewing assistance. He would like to cover the security chains, that bolt the paintings to the wall, with a fabric sleeve. This project requires sewing long tubes that he can cut to fit. You would be able to take the material and work at home.

If you are interested in in one or more of these projects, or if you have any questions, please call Bernadette at 581-3580, David Carroll and Kathryn Stoddard at 585-9045

STEERING COMMITTEE MEETING

January 26th, at 9:00 a.m., will be our next Steering Committee Meeting. We will be meeting in the Conference Room in the Education Offices at the **new building**. The guard will be given a list of your names. As of now, we are not sure whether the pay lot will be operational, so park as you usually do. For example, in the Bookstore Lot. I hope that I will have more details on parking when I mail out the agenda for January.

Winter/Spring Training Schedule for All Docents

Beginning the first week in February all teams will report on their usual Team Day at 9:30 a.m. We will continue meeting for training in the new building until the Museum officially opens to the public in late May.

- Monday Team February 5, 9:30 a.m. - noon
- Tuesday Team February 6, 9:30 a.m. - noon
- Wednesday Team February 7, 9:30 a.m. - noon
- Thursday Team February 8, 9:30 a.m. - noon
- Friday Team February 9, 9:30 a.m. - noon

This training period is vital if we are to effectively use the new exhibition spaces and the expanded number of art works that will be on view.

We will be working with the collections to:

- ★ learn more about works that we have used before
- ★ learn about new works
- ★ learn from each other
- ★ share what we know with our "team-mates"

I encourage all docents to come to these sessions since Virginia will be training for Images and Words and Rebecca for the Fall PARTners program. The training we will be doing during this period is critical to your ability to use our new space and the new art works.

So, come prepared to share your skills, knowledge and expertise and to learn from other docents. As we brainstorm new ideas and share techniques we have been using, I will be taking notes and recording all of your creative ideas. Each team's contributions will be compiled into an Ideas Book to be shared with the other teams. I was inspired to do this by the many comments from docents about how they wish they knew what other Daily Teams were doing.

SAVE THESE DATES!!!

MONTHLY MEETINGS

February 8, 2001

"The Collections of European art at UMFA in the Context of Art History" -- Marty Seiner
History of Ceramics as Revealed through the UMFA's Collections: Diane Shaw, U of U

March 7, 2001

April 12, 2001

"Placing Our Contemporary Art Collection in an Art Historical Context" -- Professor Mary Francey
Spring Fling: Visit to Alpine Foundry -- Denis Smith
Annual Luncheon

May 10, 2001

June 14, 2001

ART HISTORY ASSOCIATION/ART HISTORY ALUMNI ASSOCIATION

All docents are invited to attend the next event sponsored by the Art History Association and the Art History Alumni Association.

Tour of the Cathedral of the Madeleine
300 East South Temple
Led by Prof. Marty Seiner
January 19, 2001
3:00 p.m.

DOCENT SCHEDULE FOR FEBRUARY TO MAY

Daily teams will continue to come on their scheduled days for training to take place in the new building. Please read the article Winter/Spring Training Schedule for All Docents for detailed information about when we resume our daily schedule and what will be happening beginning the first week of February.

Note: Due to the move into the new building dates of monthly meetings and training sessions are subject to change. We will keep you posted as the information becomes available to us.

Museum Day at the Utah State Capitol

To celebrate museums and to put a spotlight on the request for \$2 million, The Office of Museum Services and the Utah Museums Association are sponsoring the first annual Museum Day at the State Capitol. Museum Day will be January 25, 2001 and we will have a table to highlight our museum. We will be bringing objects from our TRC collection, as well as photos of our new building. The goal is to show legislators the educational impact of our museum in the community

A CALL FOR VOLUNTEERS!

We would love to have docents available that day to give first hand accounts of our programs. If you are interested in volunteering on this day, two shifts are available, from 8-12 p.m. and 12-3 p.m. Please call Rebecca to sign up.

DOCENT MEETING

There will be no meeting this month as the staff prepares to move into our new facility

Surfing the 'Net



If you would like to begin researching the works of Rodin, why not look at the following sites.

Iris & B. Gerald Cantor Foundation

<http://www.cantorfoundation.com>

Musée Auguste Rodin

<http://www.musee-rodin.fr/welcome.htm>

Rodin Museum

<http://www.rodinmuseum.org>

The Sculpture of Auguste Rodin

http://www.bc.edu/bc_org/avp/cas/fnart/rod

Request to the Utah State Legislature for \$2 million Grants for Utah Museums

This is a wonderful time for the enhancement of museums in Utah. Last year, with the support of the Utah Museums Association and interested individuals, the Office of Museum Services sought and received an increase of over 160% for grants to museums. This increase is a great achievement. However, it is not enough to substantially benefit and impact all of the State's museums.

The Utah Office of Museum Services, the Utah Museums Association, and interested individuals have formed a Museum Action Team (MAT) in order to further increase the budget for grants and assistance. MAT members are working closely with legislators to meet the goal of a \$2 million ongoing budget for museums. This increase will insure that all museums in the State are able to provide educational programs, lively exhibits, and a safe place for Utah's natural and cultural treasures.

An important tool in the process is the development of close relationships with State legislators. These connections will enable museums to effectively communicate their needs to those who are decision-makers on the State budget. We need each and every legislator to hear and understand our message. Would you think of those in your circle who may personally know legislators? When you do, please contact Gordon Chatland, chair of the MAT Legislative Committee at (435) 743-5316 to learn how you can become an active participant in our quest.

Virginia

Happy New Year

from all of us in education,

Bernadette,

Heather,

Rebecca

Virginia

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

February 2001

A Message from the Curator

The next few months promise to be the most exciting and challenging for staff and docents. Exciting because we will be learning together and from each other. Challenging because this is a totally new experience for all of us. I face this period with more equanimity and serenity than I might have were it not for the confidence I have in our docents. With your help I know we can weather this period of transition and begin creating a museum unique to Utah and, maybe even, to the West.

STEERING COMMITTEE MEETING

February 23th, at 9:00 a.m., will be our next Steering Committee Meeting. We will be meeting in the Conference Room in the Education Offices at the **new building**. The guard will be given a list of your names. As of now, we are not sure whether the pay lot will be operational, so park as you usually do. For example, in the Bookstore Lot or in the loading dock behind the old Museum building with a pass. You can also park in the reserved lot by Parking Services with your year-long pass. Please see Heather if you don't have this year-long pass or if you need some for the loading dock. I hope that I will have more details on parking when we meet.

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Webpage	www.utah.edu/umfa

February Training Schedule **Focus on our European Collections**

February 5, 6, 7, 8, or 9

9:30 - 10:30 am.	The European Collections -- Ursula Pimentel
10:30 - 11:30 a.m.	Themes in the European Collections: Finding Common Threads
11:30 a.m. - noon	Putting It Together

February 8 Monthly Meeting

1:00 to 3:00 p.m.	"The Collections at UMFA in the Context of European Art History" -- Marty Seiner
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February 12, 13, 14, 15, or 16

9:30 - noon.	Christian Symbols in the UMFA's Collections: What's the Message? -- Helene Fairchild
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February 20, 21, 22, or 23

9:30 am. to noon	What Works for Me! - docent- led demonstrations and tips for working with our European collections
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****** Since February 19 is a holiday, Monday's team should come in on one of the other days. Your team leader, Nancy Swanson, will coordinate the alternate day with Monday's team.

DOCENT MEETING

Our monthly meeting on February 8 will be held in the new building from 1:00 to 3:00 p.m. Our guest speaker will be Professor Marty Seiner, who will speak on "The Collections at the UMFA in the Context of European Art History"

Winter/Spring Training Schedule for All Docents

Beginning the first week in February, all teams will report on their usual Team Day at 9:30 a.m. We will continue meeting for training in the new building until the UMFA officially opens to the public in late May

- Monday Team February 5, 9:30 a.m. - noon
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- ★ learn about new works
- ★ learn from each other
- ★ share what we know with our "team-mates"

I encourage all docents to come to these sessions since Virginia will be training for *Images and Words* and Rebecca for the Fall PARTners program. The training we will be doing during this period is critical to your ability to use our new space and the new art works.

So, come prepared to share your skills, knowledge and expertise and to learn from other docents. As we brainstorm new ideas and share techniques we have been using, I will be taking notes and recording all of your creative ideas. Each team's contributions will be compiled into an Ideas Book to be shared with the other teams. I was inspired to do this by the many comments from docents about how they wish they knew what other Daily Teams were doing.

Utah Art Education Association

The UAEEA's annual conference will be held in St. George, UT on February 23 and 24th. This is a great opportunity to learn more about teaching art and art history. For more details ask Virginia or go to www.uaee.shs.nebo.edu.

SAVE THESE DATES!!!

MONTHLY MEETINGS

- February 8, 2001
1:00 - 3:00 p.m.
"The Collections of European Art at UMFA in the Context of Art History" -- Professor Marty Seiner
- March 7, 2001
1:00 - 3:00 p.m.
History of Ceramics as Revealed through the UMFA's Collections: Professor Diane Shaw, U of U
- ** This meeting will be held on a Wednesday since Professor Shaw teaches on Thursdays.
- April 12, 2001
1:00 - 3:00 p.m.
"Placing Our Contemporary Art Collection in an Art Historical Context" -- Professor Mary Francey
- May 10, 2001
Spring Fling: Visit to Alpine Foundry -- Denis Smith
- June 14, 2001
Annual Celebration

DOCENT SCHEDULE

FEBRUARY to MAY

Daily teams will continue to come on their scheduled days for training to take place in the new building. Please read the article Winter/Spring Training Schedule for All Docents for detailed information about when we resume our daily schedule and what will be happening beginning the first week of February.

Note: Due to the move into the new building, dates of monthly meetings and training sessions are subject to change. We will keep you posted as the information becomes available to us.

Parking During the Training

- Bookstore pay lot
- Parking lot on Guardsmen Way (opposite the VA hospital)
- Parking Services lot (get pass from Heather)
- CAR POOL

DOCENT CORNER

Some changes for your Docent Directory: Lorna Kennedy's new address is 4877 Chukar Lane, Ogden, Utah 84403-4419 and her new telephone number is 475-6405.

February, 2001

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28	29	30	31	1	2	3
4	5 9:30 Monday Team Training	6 9:30 Tuesday Team Training	7 9:30 Wednesday Team Training	8 9:30 Thursday Team Training 1:00 Monthly Meeting	9 9:30 Friday Team Training	10
11	12 9:30 Monday Team Training	13 9:30 Tuesday Team Training	14 9:30 Wednesday Team Training	15 9:30 Thursday Team Training	16 9:30 Friday Team Training	17
18	19 ■ MUSEUM CLOSED - Presidents' Day	20 9:30 Tuesday Team Training	21 9:30 Wednesday Team Training	22 9:30 Thursday Team Training	23 9:00 Steering Committee Meeting 9:30 Friday Team Training	24
25	26 9:30 Monday Team Training	27 9:30 Tuesday Team Training	28 9:30 Wednesday Team Training	1	2	3

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

March 2001

A Message from the Curator

The training for February was exciting in the new ideas and the exchanges between docents that took place. From what I have observed the students will be treated to involving questions and new techniques for looking and reacting to the visual arts.

New Director Search Update

The search for a new director has been ongoing for the past several weeks. The first two candidates will be visiting us in March. We would like to invite all docents to the following events.

On Friday, **March 2**, John Wetenhall, director of the Cheekwood Museum of Art (Nashville, TN) for the past 5 1/2 years and one of the finalists for the UMFA director position, will present a public lecture about positioning and transforming a museum following major expansion, in the auditorium of the new UMFA building at 6:00 p.m. His lecture will be preceded by a reception at 5:30 p.m.

At the Cheekwood, Wetenhall was responsible for implementation and planning of the organization's \$18.5 million capital campaign. The expansion doubled the size and quality of the institution while transforming the Cheekwood from a local house museum to an art museum of regional stature in the Southeastern United States.

Wetenhall holds a Bachelor of Arts (English Literature) from Dartmouth College, Master of Arts (History of Art - Baroque and Rococo Architecture) from Williams College, Doctor of Philosophy (History of Art) from Stanford University, and an MBA from Vanderbilt University.

In addition to being director of the Cheekwood, Wetenhall has held positions at the Birmingham Museum of Art and Smithsonian Institution, National Museum of American Art.

On Wednesday, **March 7**, Inez Wolins, most recently director of the Samuel P. Harn Museum of Art (University of Florida at Gainesville) and one of the finalists for the director of the UMFA, will provide a public lecture titled, So Much to See, So Little Time: Reflection and Research about Art Museum Visits. This will also be held in the auditorium of the new UMFA building at 6:00 p.m. and be preceded by a reception at 5:30 p.m.

Wolins has a Bachelor of Fine Arts from the College of Art and Design; University of the Arts, Philadelphia and a Master of Arts from Syracuse University. She has held positions at the Wichita Art Museum, Pennsylvania Academy of the Fine Arts and Tampa Art Museum. Wolins has extensive background in arts education having served in positions such as Curator of Education, Instructor of Museum Education and Assistant Coordinator of Education at several art institutions.

Both events will be held in the new Marcia and John Price Building located at 410 Central Campus Drive on the University of Utah campus. Since the new UMFA is not yet open, public access to the building will be restricted to the auditorium and reception areas.

Adapted from Press Release by Isabelle Kalantzis

HOW TO REACH US

Telephone #	581-3580
Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

March Training Schedule

Focus on our American Collections

February 26, 27, 28, March 1 or 2

9:30 a.m. to noon Techniques for teaching high school students -- a workshop with Virginia Catherall

February 27

1:00 to 3:00 p.m. Training for Images and Words -- Virginia Catherall

March 5, 6, 7, 8, or 9

9:30 a.m. to noon Our American Collection -- Professor Mary Francey or Salvatore Vergodavola

March 7 Monthly Meeting

1:00 to 3:00 p.m. History of Ceramics as Revealed through the UMFA's Collections: Diane Shaw, professor, U of U

Please note that this meeting will be held on a **Wednesday** since Professor Shaw teaches on Thursdays.

March 12, 13, 14, 15, or 16

9:30 a.m. to noon UMFA's Furniture Collection -- Bill Balken

March 19, 20, 21, 22, or 23

9:30 a.m. to noon Themes in the American Collections: Finding Common Threads

March 26, 27, 28, 29, or 30

9:30 a.m. to noon What Works for Me! -- docent-led demonstrations and tips for working with our American collections

SAVE THESE DATES!!!

MONTHLY MEETINGS

March 7, 2001

1:00 - 3:00 p.m.

History of Ceramics as Revealed through the UMFA's Collections: Professor Diane Shaw, U of U

** This meeting will be held on a **Wednesday** since Professor Shaw teaches on Thursdays.

April 12, 2001

1:00 - 3:00 p.m.

"Placing Our Contemporary Art Collection in an Art Historical Context" -- Professor Mary Francey

May 10, 2001

Spring Fling: Visit to Alpine Foundry -- Denis Smith

June 14, 2001

Annual Celebration

DOCENT SCHEDULE FEBRUARY TO MAY

Daily teams will continue to come on their scheduled days for training to take place in the new building. Please read the article, March Training Schedule, for dates, times and topics.

Note: Due to the move into the new building, dates of monthly meetings and training sessions are subject to change. We will keep you posted as the information becomes available to us.

DOCENT CORNER

Jean Moseley tripped on the steps of the new UMFA building and broke her arm. I know that she would appreciate your good wishes for her rapid recovery Soooo..... everyone be very careful on the stairs in the front of the new UMFA building.

STEERING COMMITTEE MEETING

March 22nd at 1:00 p.m., will be our next Steering Committee Meeting. We will be meeting in the Board Room at the **new building**. As of now, we are not sure whether the pay lot will be operational, so park as you usually do. For example, in the Bookstore lot or in the loading dock behind the old Museum building with a pass. You can also park in the reserved lot by Parking Services with your year-long pass. Please see Heather if you don't have this year-long pass or if you need some for the loading dock. I hope that I will have more details on parking in the near future.

Parking During the Training

- Bookstore pay lot
- Parking lot on Guardsmen Way (opposite the VA hospital)
- Parking Services lot (get pass from Heather)
- CAR POOL

Utah High School Jewelry and Small Metals Exhibit Reception Wednesday, March 21st 6:00 - 7:30 p.m.

You are invited to a reception of this juried exhibit highlighting creative artwork including jewelry by local high school students in a medium not shown very often in the state. The exhibit will be on display from March 19th through the 30th in the Beatrice M. Hansen gallery at the current UMFA building.

I hope that you will be able to make it to this opening. The students that participate in this program need as much support as they can get. This is also my first year doing this exhibit so I will also need your support.

Heather

DOCENT MEETING

The topic of our March 7 Docent Meeting, from 1:00 - 3:00 p.m., will be a look at the History of Ceramics with Professor Diane Shaw of the Art Department at the University. Please remember that this meeting will be held on a **Wednesday** since Professor Shaw teaches on Thursdays.

EDUCATION WISH LIST

Thanks to Rebecca's excellent shopping skills the classrooms now have tables, chairs and cabinets, plus other necessities. But there are still some items that are needed. So if any docent or docent team would like to purchase any of the items below please call Rebecca and she will provide all the specific information.

- * Frames
- * Broom and dust pan
- * Mop/bucket
- * Paper cutter
- * Rubber gloves
- * Scissors racks
- * Step stool
- * Small wet/dry vac

March, 2001

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
25	26 9:30 Monday Team Training	27 9:30 Tuesday Team Training 1:00 Images and Words Training	28 9:30 Wednesday Team Training	1 9:30 Thursday Team Training	2 9:30 Friday's Training 5:30 Dir Search Lecture - John Wettenhal	3
4	5 9:30 Monday Team Training	6 9:30 Tuesday Team Training 1:00 Docent Class	7 9:30 Wed's Training 1:00 Docent Meeting 5:30 Search Lecture: Inez Wolins	8 9:30 Thursday Team Training	9 9:30 Friday Team Training	10
11	12 9:30 Monday Team Training	13 9:30 Tuesday Team Training	14 9:30 Wednesday Team Training	15 9:30 Thursday Team Training	16 9:30 Friday Team Training	17
18	19 9:30 Monday Team Training	20 9:30 Tuesday Team Training 1:00 Docent Class	21 9:30 Wednesday Team Training 6:00 Jewelry Reception	22 9:30 Thursday Team Training 1:00 Steering Committee Meeting	23 9:30 Friday Team Training	24
25	26 9:30 Monday Team Training	27 9:30 Tuesday Team Training 1:00 Docent Class	28 9:30 Wednesday Team Training	29 9:30 Thursday Team Training	30 9:30 Friday Team Training	31

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

April 2001

A Message from the Curator

On March 27 at 5:30 the third candidate for director will give his lecture in the UMFA auditorium. A reception will be held at 5 00 p.m. All docents are invited to attend and more details will be forthcoming.

STEERING COMMITTEE MEETING

April 26th at 1:00 p.m., will be our next Steering Committee Meeting. We will be meeting in the Board Room at the **new building**. Details on parking are not available as of yet so continue to park as you have been doing. For example, in the Bookstore lot or in the loading dock behind the old Museum building with a pass. You can also park in the reserved lot by Parking Services with your year-long pass. Please see Heather if you don't have this year-long pass or if you need some for the loading dock.

HOW TO REACH US

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Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

Please note that each education staff member now has her own telephone number. You can still reach any of the staff members through 581-3580.

April Training Schedule

Focus on our Contemporary Collections

April 2, 3, 4, 5, or 6

9 30 a.m. to noon	Activities to do with elementary age students -- a workshop with Rebecca
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April 9, 10, 11, 12, or 13

9 30 a.m. to noon	Techniques for teaching an Adult Audience a workshop with Bernadette
-------------------	--

April 12 Monthly Meeting

1:00 - 3 00 p.m.	"Placing Our Contemporary Art Collection in an Art Historical Context" -- Professor Mary Francey
------------------	--

April 16, 17, 18, 19, or 20

9:30 a.m. to noon	Teaching about Contemporary Art to a Variety of Audiences - Virginia
-------------------	--

April 23, 24, 25, 26, or 27

9:30 a.m. to noon	What Works for Me! docent-led demonstrations and tips for working with our contemporary art collections
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Parking During the Training

- Bookstore pay lot
- Parking lot on Guardsmen Way (opposite the VA hospital)
- Parking Services lot (get pass from Heather)
- CAR POOL

DOCENT CORNER

In Memorium

Sue Rothwell died on March 8, 2001. A graduate of the University of Utah, Sue came to the Museum as a docent after a career as a teacher in Salt Lake City and Chicago. A member of the training class of 1982-83 Sue was an active docent from 1983 until 1998 at which time illness forced her to retire. Sue was also active as a Museum in the Classroom docent from 1984 to 1998. She served as the chair of the Research Committee in 1985-86 and as Assistant to the Registrar from 1982 to 1985. Her family has requested that any memorials in her name be made to the Primary Children's Hospital.

Ruth Feeny's daughter died last week. If you would like to send her a card her temporary address is 930 S Cowley Apt 205, Spokane, WA 99202, (509) 456-3211

Visiting Teens Need Shelter

There are twelve 15-year old girls coming from the Bay area in California for a national competition in volleyball in the Convention Center in downtown Salt Lake City during the first week in July. Their coaches and parents felt it would be good to place them in homes in Salt Lake to help them become aware of "Utah culture." They need no meals. They could come with sleeping bags and pillows where beds are not available. If you would be interested in helping, or know someone who could provide space (homes, apartments, condos), please call Leanne Mayo -- (435) 654-7141

TRIP TO SANTA FE

The docent trip this year will take us down south to Santa Fe. We would be leaving June 26 with an 8:30 p.m. flight and returning on the evening of July 2. Pat has put together an exciting package of museums, cultural exploration and just plain "fun" things to do. To see just exactly what we will be doing a copy of the itinerary plus a reservations form are included in this mailing of the Docent Dialogue.

DOCENT MEETING

On April 12 from 1:00 - 3:00 p.m. Professor Mary Francey will speak on "Placing Our Contemporary Art Collection in an Art Historical Context."

2001 Symposium in Art History

The Art History Program launches a new venture this spring with its first public forum for graduating seniors and graduate students. A series of presentations on art historical topics that propose new ways of looking at the visual arts is the purpose of this new program. The first symposium will be held on Friday, April 6th from 1:00 to 5:00 p.m. in room 158 of the Art Building. For more information and/or to RSVP call Elizabeth Peterson at 581-7012.

Professor Peterson can also be contacted through her email at elizabeth.peterson@art.utah.edu. Her website is www.2.art.utah.edu

Mark These Dates on Your Calendar! An Early Call for Volunteers for Summer Events at UMFA

June 2

The Museum opens to the public.

June 16

The Art of the Gardener

June 21-24

Utah Arts Festival

July 14

Artful Afternoon. The French Connection

August 6 - 24

Weekly Youth Classes in conjunction with the Department of Academic Outreach & Continuing Education (AOCE)

April, 2001

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 9:30 Monday Team Training	3 9:30 Tuesday Team Training 1:00 Docent Class	4 9:30 Wednesday Team Training 4:30 Evening for Educators - Salt Lake County Bldg	5 9:30 Thursday Team Training	6 9:30 Friday Team Training	7
8	9 9:30 Monday Team Training	10 9:30 Tuesday Team Training 1:00 Docent Class	11 9:30 Wednesday Team Training	12 9:30 Thursday Team Training 1:00 Docent Meeting	13 9:30 Friday Team Training	14
15	16 9:30 Monday Team Training	17 9:30 Tuesday Team Training 1:00 Docent Class	18 9:30 Wednesday Team Training	19 9:30 Thursday Team Training	20 9:30 Friday Team Training	21
22	23 9:30 Monday Team Training	24 9:30 Tuesday Team Training 1:00 Docent Class	25 9:30 Wednesday Team Training	26 9:30 Thursday Team Training 1:00 Steering Committee Meeting	27 9:30 Friday Team Training	28
29	30 9:30 Monday Team Training	1	2	3	4	5

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

May 2001

DOCENT SPRING FLING

A trip to the Alpine Art Center is planned for May 10th. The bus will pick us up in the Guardsman Lot which is across the street from the Sports Complex. You should plan to be at the parking lot no later than 9:45 a.m. as the bus will leave promptly at 10:00 a.m. We are scheduled to return by 3:00 p.m.

We are scheduled to tour their sculpture collection and to view a bronze casting.

A box lunch will be provided. Cost for the outing will be \$6.50 for the bus and \$8.50 for the boxed lunch. A sign-up form is posted on the Docent Bulletin Board. There are empty boxes on the last page of the Sign-up form to sign up a spouse or friend.

HOW TO REACH US

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YOU ARE NEEDED!!

May 17 and June 2

Docents are needed for our two large events in May and June. We would like to staff one to two galleries with a docent who would answer questions about the art work. You would be asked to sign-up for a one and a half hour shift.

May 17 Members' Opening Reception

June 2 Public Opening

Sign-up sheets will be found on the Bulletin Board for each event.

Images and Words

Images and Words is wrapping up this month. The booklets with the student writings will be available after May 19. If any docent would like a copy, let me know and I will get you one. The booklets this year will not contain any works based on our art because we were closed...but it's always fun to see the creative writing of high school students. Thanks to all who helped with Images and Words this year. Although the students did not get to see UMFA, they were exposed to art and creativity. A successful program!

-Virginia

TOURS BEGIN ON MAY 21!!

Tours for school groups will on May 21. This is your opportunity to put into practice all the great ideas we all have been working on since February. So get plenty of rest and ----- off we go!

SUMMER ENRICHMENT SERIES

Greece and Greek Art

This summer's Enrichment Series will provide docents with an opportunity to begin immersing ourselves in Greek art and culture in order to prepare for the upcoming exhibition from the Getty Museum. Once again Anne Dolowitz has put her thinking cap on and come up with an all-inclusive buffet. So get out your calendars and save these dates!

SCHEDULE

June 20	The History and Culture of Greece
July 11	Greek Philosophy
July 25	The Art Forms of Ancient Greece
August 8	Tying It All Together

All sessions will take place on Wednesdays from 1:00 to 3:00 p.m.

Dear Docents,

Pat Faulkner and Nancy Swanson have taken on the laborious and detailed job of organizing the docent books! The information books on Art History, Museum Education, Catalogs, and World Cultures will be located in the Education Hallway and the Art Activity and Children's Art books will be stored on an open bookshelf in the classroom near your docent bags! Speaking of which, if you left your bag at the old building, come look for it in the classroom! If you took yours home, we now have a place to put them, so bring it on back and start getting it ready for tours! If you have not yet made a docent bag, see Rebecca for supplies to make your own unique bag.

Rebecca

May Training Schedule

Focus on Rodin and non-Western Art

April 30, May 1, 2, 3, or 4

9:30 am. to noon The Sculptures of Auguste Rodin: A Background to the Exhibition

May 7, 8, 9, or 11

9:30 am. to noon Revisit African, Oceanic and New World Art in new installation

May 10

Spring Fling: A Visit to Alpine Foundry and Sculpture Foundation

May 14, 15, 16, 17, or 18

9:30 am. to noon What Works for Me! - docent-led demonstrations and tips for working with Rodin: Sculpture from the Iris and B. Gerald Cantor Collection

May 29, 30, or June 1

9:30 am. to noon What Works for Me! - docent-led demonstrations and tips for working with our non Western art collections

Since May 10 is our Spring Fling Thursday's team will meet on another day during this week.

There will be no docent training during the week of May 21 to 25 due to scheduled tours.

May 28 is a holiday so Monday's Team will come on another day during this week.. Please note that due to some scheduled tours we will not be meeting on Thursday.

DOCENT CORNER

Elaine Miller's mother has just passed away.
Condolences can be sent to her home address 6514 Canyon Cove Drive, SLC, UT 84121.

Parking During the Training

The latest news on parking is that the pay lot, planned for the west end of the business parking lot, is scheduled to open between May 7th and May 14th.

In the meanwhile, continue to park as you have been doing since January.

- Bookstore pay lot
- Parking lot on Guardsmen Way (opposite the VA hospital)
- Parking Services lot (get pass from Heather)
- CAR POOL

STEERING COMMITTEE MEETING

May 24th at 1:00 p.m., is the tentative date for our next Steering Committee Meeting. We will be meeting in the Board Room. It is anticipated that our parking spaces will be available between May 7th and May 14th so that you will be able to park in our designated lot. More details will be forthcoming.

What's New?

Family Backpacks at the UMFA

Rebecca Pickett, Marjorie Powis, Arita Sparks, Lois Stevens, Nancy Swanson, Gaylynne Sylvies, Irina Urano and Marge Wilson have been working on the Family Backpacks. The backpacks will contain approximately 5 hands-on or visual activities that focus on individual works of art or cultures that made them. These activities will also include multi-sensory activities and hands-on activities. The backpacks will be a work in progress, but we do plan on having a few ready for the grand opening. If you would like more information on the backpacks or would like to help, please contact Rebecca.

Mark These Dates on Your Calendar! An Early Call for Volunteers for Summer Events at UMFA

June 2

The new UMFA opens to the public.

June 16

Art of the Gardener

June 21-24

Utah Arts Festival

July 14

Artful Afternoon: The French Connection

August 6 - 24

Weekly Youth Classes in conjunction with the Department of Academic Outreach & Continuing Education (AOCE)

Surfing the 'Net



If you would like to look at sites featuring the Asmat art of New Guinea try these sites

American Museum of Asmat Art
www.asmat.org

Asmat Shields
www.art-pacific.com/artifacts/nuginea/shields/asmat

Highlands Art of New Guinea
www.tribalarts.com/feature/highlands/index_exhibit.html

May, 2001

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30 9:30 Monday Team Training	1 9:30 Tuesday Team Training 1:00 Docent Class	2 9:30 Wednesday Team Training	3 9:30 Thursday Team Training	4 9:30 Friday Team Training	5
6	7 9:30 Monday Team Training	8 9:30 Tuesday Team Training 1:00 Docent Class	9 9:30 Wednesday Team Training 4:30 Evening for Educators - Business Bldg	10 <ul style="list-style-type: none"> Meet at 9:45 - Bus leaves at 10:00 am Spring Outing/Alpine Art Center - ... 	11 9:30 Friday Team Training	12
13	14 9:30 Monday Team Training	15 9:30 Tuesday Team Training 1:00 Docent Class	16 9:30 Wednesday Team Training	17 9:30 Thursday Team Training 6:00 Members Only Opening	18 9:30 Friday Team Training	19
20	21 9:30 Lowell Elementary	22 9:30 Olympus High School 11:00 McMillian Elementary 1:00 Docent Class	23 9:30 Ensign Elementary	24 9:45 Brookwood Elementary 12:30 Brookwood Elementary	25 9:30 Skyline High	26
27	28 <ul style="list-style-type: none"> Memorial Day Holiday 	29 9:30 Docent Training 1:00 Docent Class	30 9:30 Docent Training	31 9:30 Longview Elementary 11:00 Washington Elementary	1 9:30 Docent Training	2 12:00 Grand Opening

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

June 2001

A Message from the Curator

As you will see from the article on our annual awards ceremony, we are changing from a lunchtime format to an evening one. We thought that an evening event would provide you with an opportunity to show off our new museum to your spouse or other family member.

STEERING COMMITTEE MEETING

There will not be a Steering Committee meeting in June. The next Steering Committee will next meet on July 11 at 11.30 a.m. The Education Department will provide your lunch so please RSVP to Bernadette 585-9875.

HOW TO REACH US

Telephone #	Bernadette -- 585-9875 Virginia -- 585-7163 Rebecca -- 585-7190 Heather -- 581-3580
Email	bbrown@umfa.utah.edu vcatherall@umfa.utah.edu rpickett@umfa.utah.edu hriggs@umfa.utah.edu
Webpage	www.utah.edu/umfa

Please note that each education staff member now has her own telephone number. You can still reach any of the staff members through 581-3580.

DOCENT AWARD EVENT

We will be moving our annual Docent Luncheon to an evening event this year. In this way you can bring a spouse, a family member or a friend. Although UMFA will sponsor the event we will need to ask that you pay for your invited guest. Since seating is limited we ask that you only bring one guest.

June 14, 2001

Social Hour	6:00 p.m.
Dinner	6:30 p.m.

MENU

Choice of Entree

Poached Salmon Wrapped in Butter Lettuce
with Orange Lemon Sauce

OR

Veal Stroganoff with Mushrooms
and Pearl Onions

Seasonal Vegetables

Buttered Noodles

Hearts of Palm Salad

Rolls

Assorted Mini Desserts

Coffee

Tea

UMFA is sponsoring the event for our docents. Cost per guest is \$25.00. A sign-up sheet will be found on the Bulletin Board.

SPECIAL PRINTMAKING CLASS

Rebecca will do a special PRINTMAKING class with docents (limit 12 people) from August 13 to 17 from 1 30 to 4 30 p.m. Cost for supplies will be \$50 per person.

Please see Rebecca if you are interested in signing up for this class. Deadline for sign up is August 1, 2001.

VOLUNTEERS NEEDED

ACADEMIC OUTREACH and CONTINUING EDUCATION CLASSES

Rebecca could use help with these AOCE classes. Please call her if you are interested in assisting with this hands-on program. Classes held at UMFA.

Intensive Art

June 18-29
1:00 to 4:00 p.m.

Mix and Match Focus on Color

August 6-10
9:30 a.m. to 12:30 p.m.

Make an Impression: Printmaking

August 13-17
9:30 a.m. to 12:30 p.m.

POP Art and Culture

August 20-24
9:30 a.m. to 12:30 p.m.

ARTS FESTIVAL JUNE 21 - 24, 2001 UTAH STATE FAIR PARK

We will be making self portraits out of clay using Breathless by Robert Arneson as our example. Shifts are 3 hours each and begin at 12:00 noon and go until 8:00 p.m.

ARTFUL AFTERNOON JULY 14, 2001

Theme: A French Connection. We need volunteers from 11:00 a.m. to 5:00 p.m.. Three hour shifts are available.

THIRD SATURDAYS 2001

We will start up the third Saturday program in August and it will go from 2:00 to 4:00 p.m. Here are the themes:

August 18 Back to School Pictures using Polaroids write on film
September 15 Building Connections an architectural theme on how buildings help enhance communities.

October 20

Mask and Hat making (just in time for Halloween).

November 17

Print Your Own Holiday Cards

ZAP EVENT AT DIMPLE DELL

September 8, 2001 from 11:00 a.m. to 4:00 p.m. We need 4 volunteers for two shifts of 11:00 a.m. to 1:30 p.m. and 1:30 to 4:00 p.m.

Please contact Rebecca if you are able to volunteer for any of the above events. We will gladly welcome family members and friends as volunteers.

SUMMER ENRICHMENT SERIES

Greece and Greek Art

This summer's Enrichment Series will provide docents with an opportunity to begin immersing ourselves in Greek art and culture in order to prepare for the up-coming exhibition from the Getty Museum. Once again Anne Dolowitz has put her thinking cap on and come up with an all-inclusive buffet of art, history and culture. So get out your calendars and save these dates!

SCHEDULE

June 20 Greek History and Culture: An Overview -- Philosophy: Lindsay Adams, Associate Professor of History, University of Utah
July 11 Greek Mythology: A Quick guide for Docents -- Erin O'Connell, Assistant Professor of Language and Literature, University of Utah
July 25 Interpreting Mythology Represented in the UMFA Collection -- Alice Cozakos
August 8 How to Present the UMFA's Classic Collection for Tours -- Marjorie Powis' Own Interpretation

All sessions will take place on Wednesdays from 1:00 to 3:00 p.m.

National Exhibit on 1936 Nazi Olympics

On September 6, The Nazi Olympics: Berlin 1936, a traveling exhibit from the United States Holocaust Memorial Museum, will open at the Marriott Library, the extensive exhibit of poster, photos, newsreels, and other artifacts from the 1936 Olympic Summer Games will run through the 2002 Olympic Winter Games. The Berlin Olympics were used as an arena for Nazi Propaganda, and are also remembered for American sprinter Jesse Owens' triumph and the debate over a proposed boycott of the Games. There will be an accompanying exhibit, Jews in Utah, that is being organized by Eileen Stone. Volunteers are needed to provide tours. Training will be provided for anyone interested in volunteering. Anne Dolowitz is our liaison so call her at 582-6311 if you would like to volunteer or if you have any questions.

ART OF THE GARDENER

Saturday, June 16, 2001

On Saturday, June 16 the Advisory Board will present their fund-raising event that benefits UMFA's Education Programs. Art of the Gardener includes tours of Artistic and Private Gardens in Salt Lake City with an illustrated lecture by noted author and Director of Horticulture of the Denver Botanic Gardens, Rob Proctor. His lectures are scheduled at 9:00 a.m. and 1:00 p.m. Mr. Proctor will sign copies of his book, Passionate Gardening, in the Museum Store following each lecture.

Registration begins at 8:00 a.m. when you can pick up your Lecture Tickets and Garden Tour Guide Book. The self-guided Garden Tours run from 9:00 a.m. to 5:00 p.m.

If you haven't received a flyer ask Bill Balken for one. Art of the Gardener has proven to be a winner so why not plan on attending this special event.

June, 2001

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28 <ul style="list-style-type: none"> Memorial Day Holiday Museum Closed 	29 9:30 Docent Training 1:00 Docent Class	30 9:30 Docent Training	31 9:30 Longview Elementary 11:00 Washington Elementary	1 11:00 Horizonte High School	2 12:00 Grand Opening
3	4 11:00 Archway School	5 9:45 Cresent Elementary	6	7 10:00 Midvale Senior Center 11:15 Small Fry Academy	8 10:00 Town Club	9
10	11	12 10:00 Emeritus - U of U	13 10:00 PAL Camp	14 6:00 Annual Docent Spring Dinner @ UMFA	15	16 8:00 Art of the Gardener
17	18	19 9:45 Cresent Elementary 1:15 Heritage Center	20 9:45 Cresent Elementary 1:00 Summer Enrichment	21 <ul style="list-style-type: none"> Utah Arts Festival 	22 <ul style="list-style-type: none"> Utah Arts Festival 	23 <ul style="list-style-type: none"> Utah Arts Festival
24 <ul style="list-style-type: none"> Utah Arts Festival 	25 9:45 Sprucewood Elementary 12:30 Columbia Elementary	26 <ul style="list-style-type: none"> Docent Trip 	27 <ul style="list-style-type: none"> Docent Trip 	28 <ul style="list-style-type: none"> Docent Trip 	29 <ul style="list-style-type: none"> Docent Trip 	30 <ul style="list-style-type: none"> Docent Trip



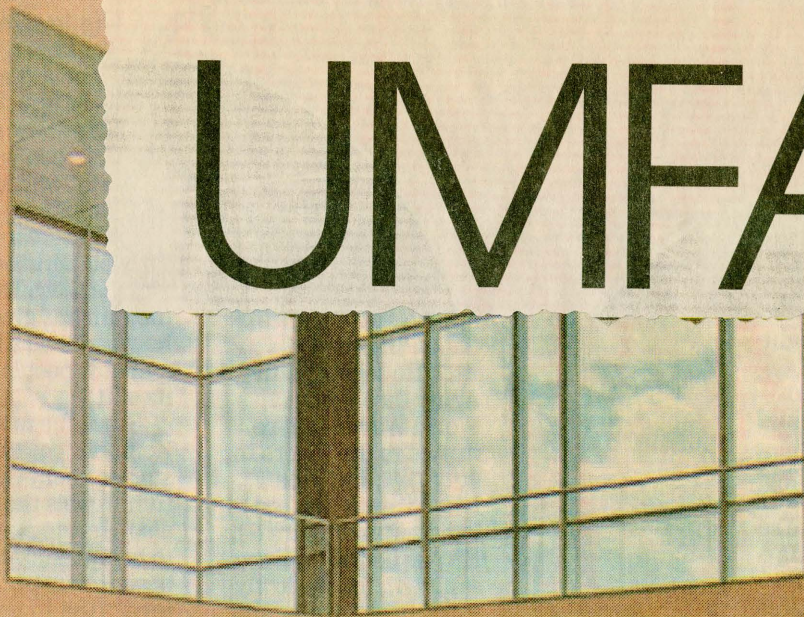
Summer Enrichment, June 14, 2000
 Mar Ploetz, Phillips Gallery
 Mary Francey, University of Utah
 Allan Dodworth, Dodworth Art Appraisals



DESERT DETOUR!

DESERT DETOUR!
 An exhibit from
 Bad Dog Rediscovered America
 June 2 - June 30, 2000

UMFA gets elbow rooms



When its new museum opens in May,
the collection comes out of the shadows



The Friday Team at Work
Fun with Model Magic

Mitzi Brady



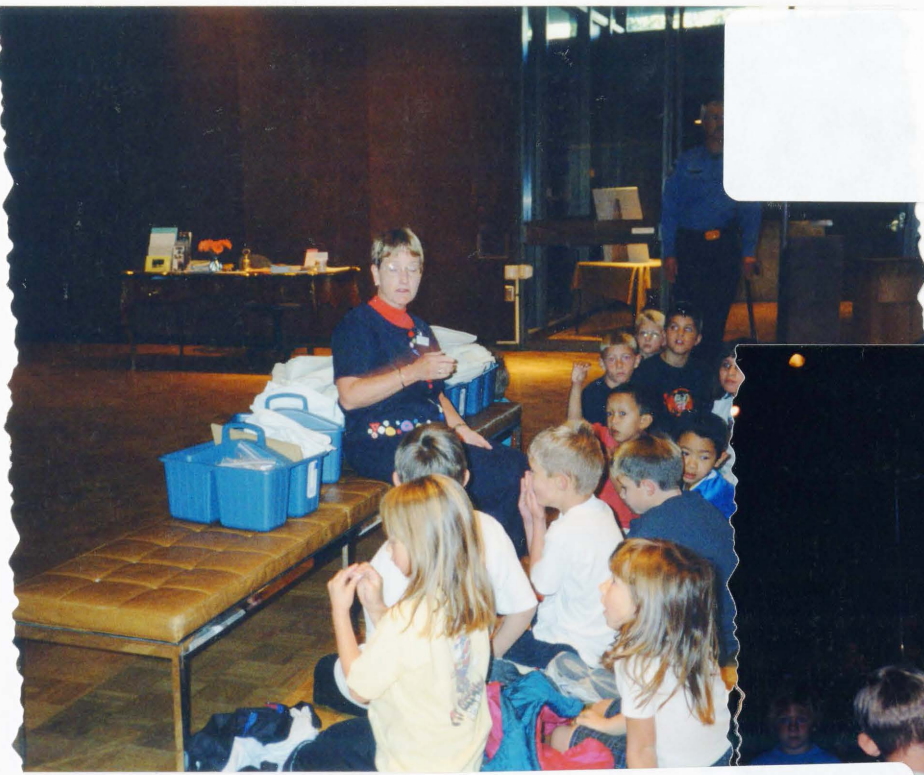
Jean Moseley



Pat Faulkner



More Friday Docents
Pam Parrot



Kathryn Miller



Pat Faulkner



Emmaruth Keyser



DOCENT DISCOVERY DAY

Jean Moseley, Bernadette Brown, Marge Wilson



Bill Balken

Examens an Asian Lion



Jeri Holmes at work.
Her husband is her assistant.

Karin Brown gets advice on an item
from
Bernadette Brown



Utah Art
Dave Ericson



Nancy Swanson seeks information
on paintings from
Dave Ericson



Arita Sparks, Connie Millicam
and
Marge Wilson

The docents take a gallery and antiques
"stroll" in Sugarhouse for
the October meeting.



Department of Educational Services
Utah Museum of Fine Arts
370 S. 1530 E. University of Utah
Salt Lake City, Utah 84112-0360
(801) 581-3580 FAX (801) 585-5198
<http://www.utah.edu/umfa>

October 10, 2000

Dear Docents,

Our October meeting will be a luncheon and gallery stroll through the Sugarhouse area to discover several of the interesting artist studios, antique stores and other shops.

We will meet on Thursday, October 19th at 11:30 a.m. at
The Fiddler's Elbow
1063 East 2100 South
(located directly behind Salt Lake Pizza and Pasta, near First Security Bank)

MENU

Salad
Teriyaki Chicken Breasts
Rice and Sautéed Vegetables
Cookies
Soda, Tea or Coffee

The price for the luncheon is \$10.00 per person. There is a sign up sheet in the Education office. Please let us know by October 16th if you will be joining us.

There are several large parking lots in the Sugarhouse area but none are large enough to hold all of our cars. Please try to carpool and park in different areas (try not to park in the Fiddler's Elbow parking lot). The following parking lots are available and within walking distance.

Granite Furniture (behind the store)
Barnes and Noble (anywhere in The Commons, underground parking available near *Bed Bath and Beyond*)

The map on the back of this sheet lists some of the places you can visit after lunch. *Rockwood Studios* will have artists open their doors for you to tour. Please call the Education office at 581-3580 if you have questions or to RSVP. You can also call Katherine Miller at 944-4948 if you would like more details!
We hope to see you there!

Sincerely,

Education Staff and Steering Committee

Evening For Educators

October 25, 2000 – Wednesday
At the Utah Museum of Fine Arts

THE MIDDLE EAST **Myth, Magic, and Religion**

Come take a look at the magic of the Middle East! Teachers will be provided with a resource binder full of lesson plans, reprints, and slides. Refreshments will be available during registration and between the Keynote and the Workshops.

Re-licensure credit is available for this workshop through the Utah State Office of Education.

Keynote

Myth, Magic, and Religion

by Laurence Loeb,

Department of Anthropology, U of U

*Dr Loeb will discuss religious symbols found in art
the practice of magic, and rituals, using video clips and slides.*

**Workshops: Repeated two times. 45 minutes each.
Refreshments will be served.**

MYTH ***Storytelling in the Classroom as a Cultural Teaching Tool.***
(Elaine Clark, MA Middle East Studies)

MAGIC ***Charms, Amulets, Stelae, Burial Rituals.***
Hands-on art workshop. (Museum Staff)

RELIGION ***A Look at Shared Aspects of Religion.***
Laurence Loeb, U of U, Department of Anthropology

Schedule:

4:00-5:30 p.m.
5:30-5:45 p.m.
5:45-6:30 p.m.
6:30-7:15 p.m.

Keynote Address
Break
Workshops
Repeat workshops

Steering Committee Meeting
in the
"old" UMFA



Rebecca Pickett, Virginia Catherall, Bernadette Brown, Marge Wilson, Doug Waters, Nancy Swanson, Rita Bennet, Heather Riggs, Anne Dolowitz, Pam Parrot

**MONTHLY MEETING
NOVEMBER 9, 2000
1:00 TO 3:00 P.M.
TOUR OF THE COMPLETED NEW MUSEUM
BUILDING**

**THE MONTHLY MEETING ON NOVEMBER 9 WILL BE A
TOUR OF THE COMPLETED NEW BUILDING WITH FRANK.**

**MEET IN THE EDUCATION OFFICE AT 12:50 P.M. TO WALK
OVER IN A GROUP
OR
BE AT THE FRONT ENTRANCE OF THE NEW BUILDING AT
1:00 P.M.**

Docent Holiday Celebration

December 14, 2000
Salt Lake Art Center
20 South West Temple
10:00 a.m.

Tour: Reading Between the Lines

Alta Club
100 East South Temple
Lunch: at noon

Menu

Starter

Shiitake Mushroom and Wild Rice Soup

Entrée

Broiled Fresh Salmon with Tartar Sauce

OR

Veal Piccata -- Sautéed Veal Tips with Lemon Parsley
Mushroom Sauce

Dessert

White Chocolate Mousse Cake

Starch of the day, Fresh Seasonal Vegetables, Roll & Butter and non-alcoholic beverages are included. The cost of the luncheon is \$20.00. Wine can be purchased.

Please R.S.V.P. to 581-3580 no later than December 8th with your acceptance and choice of entrée. If you wish a Vegetarian Dish please let us know when you R.S.V.P.

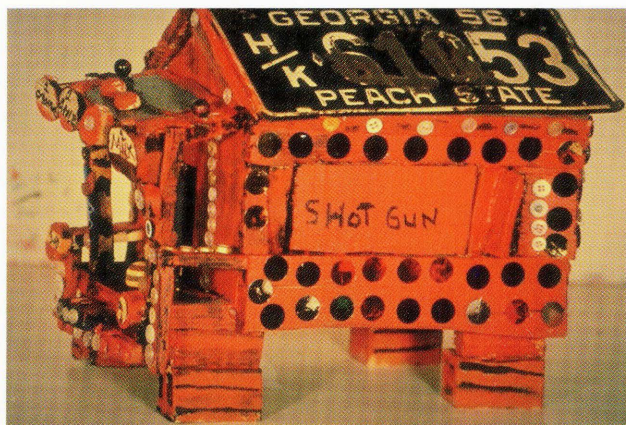


Ric Collier, Director of Salt Lake Art Center
discusses the exhibit
"Reading Between the Lines"



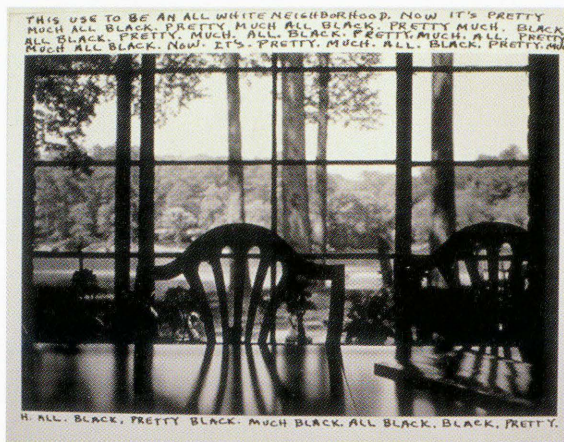
BUCHANAN

BEVERLY



CLARISSA

SLIGHT



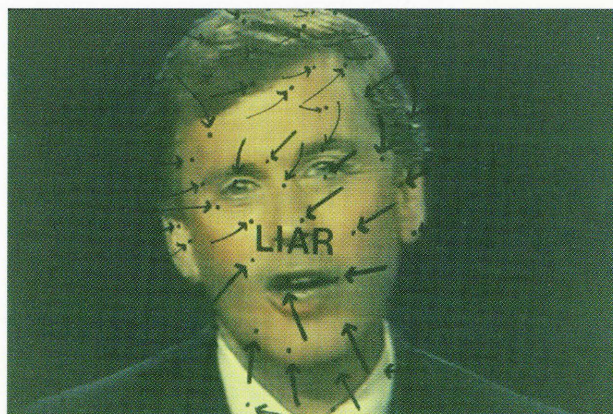
READING BETWEEN THE LINES

IMAGE AND TEXT BY CONTEMPORARY AFRICAN AMERICAN ARTISTS

OCTOBER 21, 2000 — JANUARY 14, 2001 SALT LAKE ART CENTER

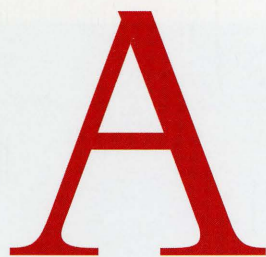
DEBORAH

WILLIS



PINDELL

HOWARDENA



AFRICAN AMERICAN ART, LIKE THE PEOPLE AND CULTURE IT REFLECTS, is a record of exploration, introspection and struggle. It is fundamentally a history of discovery and reclamation that has resulted in the successful evolution and expression of a powerful cultural identity. Despite a history of exclusion from educational opportunities, African Americans found in visual images and the written word significant venues for personal expression. While the spoken word, grounded in the orality African slaves brought with them from Africa, remains a tool of great importance within the Black community, the written word provided new strength and power to their articulation of self and cultural identity. It provided them with a voice in a world which seemed determined to define, limit and silence them.

Visual images were also integral to the African American community's collective voice. Ironically, visual images were also the historical currency in countless campaigns by Whites to define negative and fearful images of Black Americans. African American artists have long understood the power of visual images to speak against these stereotypes and to establish new symbols, representations, role models and icons of dignity and strength. When brought together by the skillful artist, image and text create a powerful tool in molding a new identity. During the Harlem Renaissance, image and text were used in collaboration between Langston Hughes and Aaron Douglas to redefine accepted standards of visual and literary representation. Also, at the peak of the Civil Rights Movement artists like Elizabeth Catlett and Charles White synthesized text and image to create works that educated and inspired those committed to the cause. Today, in the post modern era, artists continue to freely weave multi-layered works from image and text to shape an understanding of themselves and to mold America's perception of the African American community.

READING BETWEEN THE LINES. Image and Text by Contemporary African American Artists brings the visual image and the written word together in art works of great directness and elegance by four of today's most progressive artists: **Beverly Buchanan,**

Howardena Pindell, Clarissa Sligh and Deborah Willis. For them, the incorporation of text and image is a natural result of deeply introspective and intellectual approaches to their lives and communities. Each artist utilizes these distinctive elements to fulfill her natural role as visual artist, story teller, educator, historian and cultural healer. Each artist has looked deep within herself and her community, and has turned a critical eye toward history, social norms, contemporary race relations, political events, figures and promises. Buchanan, Pindell, Sligh and Willis explore a wide range of issues including relationships, family, community, gender roles, AIDS and global politics. Interwoven throughout their work are also issues more clearly defined by American race relations including slavery, the Civil Rights Movement, past and present stereotypes, media representation, ethnic identity and contemporary race relations. These exceptional artists explore diverse and vital issues with the wisdom of a teacher, the craft of a story teller, the frankness of a journalist, the understanding of a sociologist and the anger of a protester.

The combination of text and image creates works that are rich and multi dimensional, addressing the viewer on numerous levels. The viewer is drawn into the emotional level of the visual image and simultaneously confronted with the intellectual response to the

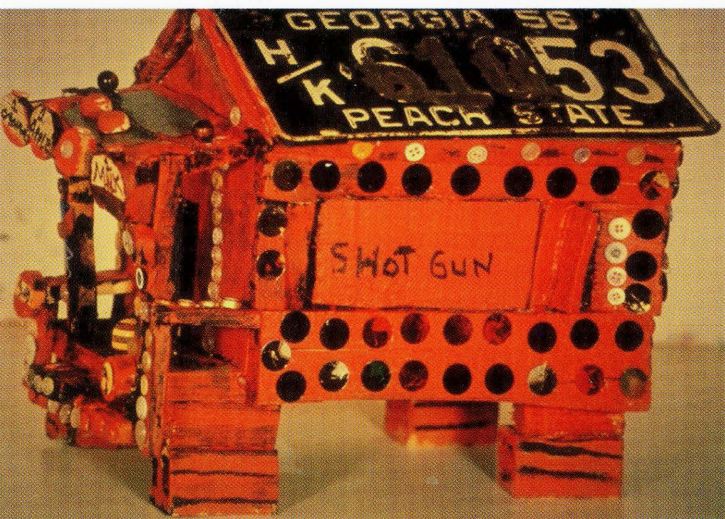
written word. These layers of information allow the viewer to move increasingly deeper into the work of art, continually forming a greater understanding of the work and its message. When image and text work in harmony the resulting message is driven home with dynamic force and clarity. The results vary from a slap in the face or accusatory finger jabbed into one's chest to the calm and security of listening to family members reminisce of great times past. However, when Buchanan, Pindell, Sligh and Willis juxtapose conflicting image and text, playing on our assumptions and preconceived understandings of both words and images, a great tension and imbalance is created for the viewer. We are unable to reconcile the dissimilar meanings and we must resolve this tension and search for a clearer understanding. What do the depicted words really mean? Is there an implied meaning inherent in the text or its combination with its visual subject matter? What do the images really represent? Are the images factual or metaphorical? How do the depicted image and text shape our understanding of today's African American community? We, the viewers, are asked to read between the lines.

BEVERLY BUCHANAN is a resident of Athens, Georgia. She was born in Fuquay, North Carolina and spent her childhood on the campus of South Carolina State College in Orangeburg, South Carolina where her father was Dean of the School of Agriculture. Her youth was spent exploring the rural South with her father where she absorbed the images, stories and spirit of the poor rural communities. After receiving a Masters of

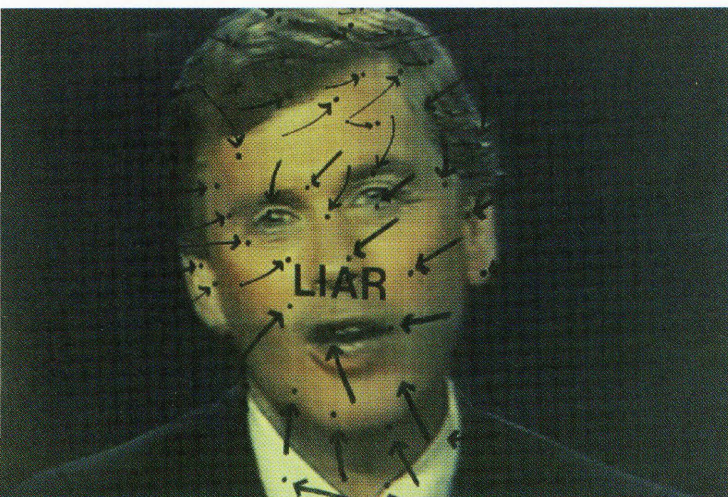
Science and a Masters of Public Health from Columbia University, Buchanan left the public health field in the early 1980's to pursue a career in visual art. Ms. Buchanan is the recipient of numerous awards and grants including a Guggenheim Fellowship and a National Endowment for the Arts Fellowship. Buchanan works in a wide range of media from painting, drawing and photography to sculpture and installation.

Buchanan's "Shacks" are visual expressions of the past histories, present realities, legends and communities of African Americans in the rural South. Her Shacks are re-interpretations of the fragile structures that dotted the landscape of Buchanan's childhood. These uniquely Southern structures stand simultaneously as markers of extreme poverty and resilient dignity and fortitude. Some shacks were abandoned, some occupied by large numbers of people, yet each had a story, each unique construction spoke of its inhabitants and their struggle to create shelter and stability in found materials. Of her works, Lowery Stokes Sims writes, "These works evoked spectres of people, places and a way of life that was fast disappearing in the rural by-ways of this country."¹ Buchanan's Shacks are created with wood, cardboard, tin and found objects reflecting the resourceful scavenging that necessity forced on this community. Through the addition of her written "Legends," Buchanan weaves together structures and stories to create a unique understanding of the rural South. Beverly Buchanan feels that the Shacks and the Legends create portraits of the individuals who might have lived in these dwellings. Buchanan's Shacks and Legends are filled with tributes, memories, humor and sadness, yet each of her Legends, whether factual or fictional, reveal the strength, ingenuity, spiritual power and humanity of African American people in the rural South. Bernice Steinbaum writes: "Beverly Buchanan gently imposes the architecture of the shack on our consciousness. Her art is not meant as a protest, but as a tribute—a tribute to human imagination, improvisation and the instincts of survival. Buchanan assures some degree of survival for both the shack and its proud inhabitants. By including a cast of characters in her legends, some real others fictional, Buchanan creates her own shack community with its various voices."²

Manhattan resident **HOWARDENA PINDELL** is a professor at SUNY Stony Brook, New York and a visiting Professor at Yale University. She holds an MFA from Yale University and honorary Doctorate degrees from Massachusetts College of Art, Boston and Parsons School of Design,



Shotgun, 1992 Beverly Buchanan



The "L" Word, 1988 Howardena Pindell

New York. Pindell also served as Assistant Curator and Associate Curator at the Museum of Modern Art in New York City. Ms. Pindell has received numerous awards and grants including two National Endowment for the Arts Fellowships, a Guggenheim Fellowship, Artist Awards at the Studio Museum in Harlem, College Art Association and Boston University and the highly prized Joan Mitchell Award in painting.

Howardena Pindell works in a wide variety of media including painting, installations, photography and video. Her works possess an unflinching directness in their commentary on contemporary and historical events. Pindell's work confronts issues of local, national and global significance. Pindell's *War Series* utilized captured video stills from global events blended with pointed words or phrases to highlight atrocities, fraudulent leaders, and gross injustices. Ms. Pindell writes: "The *War Series* was inspired by three public television series; Bill Moyers' The Secret Government: The Constitution in Crisis (1987) Ali A. Mazrui's The Africans (1986) and David Monroe's The Four Horsemen (1986) "Each program investigated exploring different points of view dealing with the issues raised by the use of the so-called "Third World" as a battleground by the "Super Powers" during the Cold War while retaining a facade of peace and prosperity in their home countries (Europe, U.S.S.R. U.S.A. " " These themes are echoed in Pindell's *Starvation. Sudan #1* from the *War Series*. This "Video Drawing" depicts Makluk, a 14-year-old girl caught in the middle of a civil conflict with both sides supported by Super Powers which resulted in the withholding of

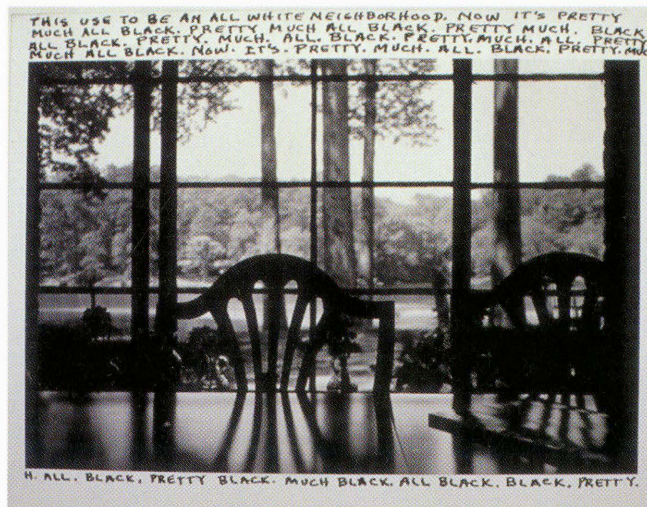
food from the starving population. Makluk's sunken features and blank stare are punctuated by the stark text of "STARVATION" in the center of the image. Across the image random numbers cover the surface, references to Pindell's father's fascination with numbers or as Lowery Stokes Sims writes: "the numbering serves to remind us of the magnitude of suffering in the world."⁴ The image reaches us on an emotional level while the text and numbers speak to us intellectually. We are forced to see the humanity of the subject and to see the inhumanity of political powers in their treatment of those they see as expendable. Howardena Pindell's work pushes the boundaries of *READING BETWEEN THE LINES* into the global realm forcing us to address significant issues that are often glossed over or hidden from view. Working primarily as a painter and educator Howardena Pindell continues to make an impact on our national consciousness.

Manhattan resident **CLARISSA SLIGH** came to the fine art profession in the mid 1980's after successful careers as a computer programmer for NASA and a Wall Street financial analyst. Ms. Sligh holds advanced degrees in Business from the University of Pennsylvania and in Fine Arts from the Texas Women's University. Ms. Sligh is the recipient of numerous awards, grants and artists residencies including a National Endowment for the Arts Fellowship, a grant from the New York Foundation for the Arts in Photography and the International Center for Photography's Eleventh Annual Infinity Award. Clarissa Sligh brings a rich and insightful perspective to her work which explores her personal experiences, the histories of family members, the impact of the Civil Rights Movement, and historical and contemporary issues of the African American experience. Her images speak subtly to socially imposed stereotypes and her search for personal identity.

Clarissa Sligh has always seen herself as the keeper of the family's photo albums and their personal histories. In her photographs, Sligh reaches back into her personal and family past to reclaim images and endow them with greater significance through the incorporation of deeply personal narratives. Sligh's *Black Chairs* depicts a table in the foreground behind which sit two elegant black chairs, through the window behind stands a grove of distant trees. The image is surrounded by the text "This used to be a white neighborhood. But now it's pretty much all black. Pretty Much all black. Pretty much. Black. All black. Pretty. Much. All Black. " Originally produced for the 1997 book "A New Life: Stories and

Photography from the Suburban South,” *Black Chairs* is a pointed reminder of the historical and social evolution of the South where Sligh spent her youth. Clarissa Sligh states, “For people who don’t live in the South, I want them to understand that the South isn’t some stereotype, isn’t “Gone With the Wind.” For people who do live in the South, I want them to accept and recognize that the South has changed and will continue to change.”⁷⁵ Sligh’s image goes well beyond this statement, forcing the viewer to ask numerous questions. Who is speaking? Is the speaker Black or White? Is this a lament, merely a fact or a celebration? Whose house is depicted? Does the furniture play in to our cultural stereotypes leading us one way or the other? What does our reading of this image say about us, the viewer? Clarissa Sligh’s work creates an atmosphere of questions and dialog, prodding the viewer deeper into the image and the text. Within her works, questions are often unresolved creating a tension in the viewer and a desire for greater understanding.

DEBORAH WILLIS is the recent recipient of the 2000 MacArthur Fellowship Award for her contributions to the research of African American photographers. Ms. Willis is the Director for Research and Collections, and Exhibition Curator for the Smithsonian Institution, Center for African American History and Culture. Ms. Willis is also a Professor of Documentary Studies and American Studies at Duke University. For many years, Ms. Willis was the Curator of Photographs and Prints, and Exhibition Coordinator at the Schomburg Center for Research in Black Culture. Ms. Willis holds advanced degrees in Photography



Black Chairs, 1994 Clarissa Sligh

from the Pratt Institute, New York and Art History from City University of New York and is the recipient of numerous awards, grants and fellowships including, National Endowment for the Humanities, the Geraldine R. Dodge Foundation, The Trellis Fund, the Nathan Cummings Foundation and the International Center for Photography’s Infinity Award for Writing in Photography. Ms. Willis is an internationally recognized authority on African American photographers and author of several landmark publications including; *Reflections in Black. A History of African American Photographers 1840 to the Present* and *Picturing Us African American Identity in Photography*.

Deborah Willis creates elegant works of art which draw their subject matter from her personal history, family history and the African American community that has surrounded her past and present. Her photographs and photo transfer quilts reach into the collective memory of the twentieth century African American individual and family to reveal and celebrate shared experiences and the close bonds of community. Willis writes, “Collective and individual memories are the foundation of my work. I am concerned with the present and its linkage to the past; identity through its connection to community and ideas that are fully imagined through spirituality and the art making process.”⁷⁶ Deborah Willis’ photographic images from a Philadelphia beauty shop echo this statement. Willis spent a great deal of her youth in her mother’s beauty shop watching and listening to the numerous women who frequented the salon. On the surface, these beauty shop images appear as documentary



Beauty Shop, Deborah Willis

works recording the details and inhabitants of this particular Philadelphia location. However, Willis' images go well beyond documentation of time and location to celebrate the women of the twentieth century African American community. Her work explores the connective bonds of friendships, gender roles and even aesthetics which tied the women of the community together. Here in the beauty shop women gathered as the weekend approached to ready themselves for the up-coming Sunday services. Here women freely discussed their work as live-in or day labor, discussed their employers, their own families, their fears, hopes, expectations and dreams. These are intimate images filled with personal memories and acquaintances yet, these images speak to each of us of strength, cohesiveness and community. Ms. Willis writes, "My images are used to preserve the collective memory of this society and focus on events that appear to be ordinary and horrific."

Beverly Buchanan, Howardena Pindell, Clarissa Sligh and Deborah Willis are monumentally important artists who have been intimately involved in shaping America's perceptions of the African American community. Their impact on the nation as historians, educators, image makers, story tellers, explorers and maintainers of African American identity has been profound. Buchanan, Pindell, Sligh and Willis hold no punches in their personal investigation of significant issues related to the contemporary African American experience. Their work reaches into the historical, social, philo-

sophical and racial make up of America and sets forth a clear and powerful voice. Their work entices, provokes, challenges and celebrates. This exhibit requires the viewer to pause, investigate visually and intellectually, to read between the lines and to reflect on their personal relationship to the given message. Please take time to read the included text, to ponder each work and its significance and strive to understand the images and words from the unique perspective offered by these four remarkable artists.

Lance W Duffin
Guest Curator

N O T E S

- 1 Lowery Stokes Sims, *Home is Where the Heart is Beverly Buchanan's Shack Sculpture in Context*. 1994.
- 2 Bernice Steinbaum, 1998.
- 3 Howardena Pindell, Prepared statement on the *War Series*, 1992.
- 4 Lowery Stokes Sims, *Synthesis and Integration in the Work of Howardena Pindell, 1972-1992*
- 5 Dawn McMullan, *Rethinking our Image of the South*. Denton Record-Chronicle. Jan. 1997
- 6 Deborah Willis, *Fabricated Memories. Black Women and their Work*.

ACKNOWLEDGMENTS

I would like to thank Dr. Wilfred Samuels for his invaluable time, support and advice on this project, and his continual commitment to revealing and sharing the rich diversity of African American culture with all Utah residents. A heart-felt thank you also to Dr. Leslie King-Hammond for her wonderful direction and advice on both the exhibition and the symposium. Sincere thanks to the entire staff of the Salt Lake Art Center for all their hard work and commitment to the visual arts and to Director Ric Collier for providing the forum for this project to reach its success. I commend the Salt Lake Art Center for its untiring commitment to expanding the role of contemporary visual art in our community.

My gratitude also goes out to the George S. and Dolores Dore' Eccles Foundation, a Group of Anonymous Donors, the Kennecott Utah Copper Corporation and members of the Friends of Contemporary Art for their belief in the project and their financial support. As always, my deepest gratitude goes out to Kristi Ryujin for her untiring commitment to expanding the community's awareness of diversity issues and for her support and assistance with this exhibit. And a special thank you to artists Beverly Buchanan, Howardena Pindell, Clarissa Sligh and Deborah Willis for their beautiful work, strength of character and commitment to this important project.

Guest Curator
Lance W Duffin

EXHIBITION CHECKLIST

BEVERLY BUCHANAN

- Morgan County Shack*, 1998
14.5x9x10, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Miss Christine's Smoak House*, 1998
15x14x11 Mixed media
Courtesy of Bernice Steinbaum Gallery
- The Johnson Family House*, 1990
17.5x8.5x14.5, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Home of Reverend Beulah*, 1995
11x15x17.25, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Button Shack*, 1995
17.25x9x11 Mixed media
Courtesy of Bernice Steinbaum Gallery
- Shotgun*, 1992
13.75x15x10, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Hastings House*, 1993-94
20x26x16, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Tilly Jamison's House*, 1993
5.25x6.75x3.25, Mixed media
Courtesy of Bernice Steinbaum Gallery
- Three Burned Shacks*, 1991
36.5x23.25x13, Mixed media
Courtesy of Bernice Steinbaum Gallery

HOWARDENA PINDELL

- Napalm, War Series*, 1988
16x20, Color photograph
- Torture, El Salvador, War Series*, 1988
16x20, Color photograph
- Birth Defects Agent Orange. Vietnam #1 War Series*, 1988
16x20, Color photograph
- Birth Defects Agent Orange. Vietnam #2 War Series*, 1988
16x20, Color photograph
- Birth Defects Agent Orange. Vietnam #3 War Series*, 1988
16x20, Color photograph

- Starvation, War Series*, 1988
16x20, Color photograph
- South Africa #1 War Series*, 1988
16x20, Color photograph
- South Africa #2 War Series*, 1988
16x20, Color photograph
- A Thousand Points of Light, War Series*, 1988
16x20, Color photograph
- The "L" Word, War Series*, 1988
16x20, Color photograph
- The "L" Word, War Series*, 1988
16x20, Color photograph
- War Cambodia, War Series*, 1988
16x20, Color photograph
- New World Order, War Series*, 1988
16x20, Color photograph
- If Little Jessica Had Been Black.* 1990
16x20, Color photograph
- Slavery Memorial*, 1993
8'x10' Mixed media painting
Courtesy of N'Namdi Gallery
- Genocide. AIDS*, 1990-92
4'x6 Mixed media painting
Courtesy of N'Namdi Gallery
- Who Do You Think You Are? One Of Us*
1991-92
8'x10' Mixed media painting
Courtesy of N'Namdi Gallery

CLARISSA SLIGH

- Kill or be Killed #1* 1991
40x30.5, Cyanotype print
- Work Yourself to Death*, 1991
40x30.5, Cyanotype print
- Fooling Around*, 1991
30x23, Cyanotype on serigraph
- Kill or be Killed #2*, 1991
30x23, Pastel on cyanotype print
- Black Chairs*, 1994
10x12, Ink on silver gelatin print
- Akko Nishumora*, 1994
22.5x15, Ink on silver gelatin print

- Ann River Davis*, 1994
10x22, Ink on silver gelatin print
- Seeking Comfort She Sucked Her Thumb*, 1989
30x23, Cyanotype
- Enough*, 1994
10.5x15.5x3, Mixed media
- The Temptation of Eve Revisited*, 1998
30x23, Photo silkscreen and crayon
- Who We Was #2* 1995
41.25x120, Mixed media
- Somebody* 1994
40x30, Cyanotype print
- I Remember* 1994
40x30, Cyanotype print
- Am I Safe*, 1994
40x30, Cyanotype print

DEBORAH WILLIS

- Thursdays and Every Other Friday Off* 1996
Fabric, photolinen
- Annie Chappelle (1915-1969)*, 1999
Ink-jet print on silk
- Hairdresser, North Philly* 1999
Silver gelatin print
- Press and Curl, North Philly* 1999
Silver gelatin print
- Sunday Morning, Shady Grove Baptist Church*, 1999
Ink-jet print on silk
- Double-Handi*, 1999 Triptych
Color photographs
- Nancy Lewis, Bodybuilder* 1998
Color photograph, 1998
- Nancy Lewis, Bodybuilder (Back)*, 1998
Color photograph
- Bodybuilder* 1999 Triptych
Color photograph
- Bodybuilder* 1998 (Untitled)
Color photograph
- The Washing Amazons*
Fabric, photolinen

FRIESE UNDINE

MACHIAVELLI
AND THE BOTTLE



OCT. 14 — DEC. 31, 2000

SALT LAKE ART CENTER

MACHIAVELLI AND THE BOTTLE

A d e n R o s s



riesie Undine is a self-taught artist who grew up in Utah and whose work has been exhibited nationally. He says that he was heavily influenced by the state's religion but now considers himself a "different kind of proselyte" with his own personal and aesthetic agenda. You will notice that his work is not so much directly about Utah as about universal ideas of politics, religion and society which many of us question as we mature.

Undine is fascinated with propaganda and more overt activities of persuasion: brainwashing, coercion, enticement and threat. He is also intrigued with the sixteenth century Italian philosopher Machiavelli. Often called the first political scientist, Machiavelli dared to describe politics and religion as they are, rather than what they ought to be. For example, he argued that, throughout history, the ends obviously do justify the means; and his advice to political

leaders was as pragmatic as it was famous: "It is better to be feared than loved."

Thus, in this exhibit you see many situations of coercion justified, in the best Machiavellian tradition, with political euphemisms ("Pre-avenging the counter-attack") or Biblical precedents (the story of Jonah) or authoritarian platitudes ("He'll thank us one day"). Even more disturbing are the victims themselves, who may exhibit ambivalence, but more often, acceptance or even gratitude for their abuse. (See "The Benefactor")

**Undine is
fascinated with
propaganda and
more overt activities
of persuasion:
brainwashing,
coercion, enticement
and threat.**

Undine's work attacks society in order to improve it, ironically a hopeful act.

and "We all hold our tongues at times like this.") The puppets with the faces of famous demagogues depict the same exploitations of power, but now from the perspective of the oppressors. Were dictators like Hitler and Stalin also puppets of history? Or of their own demons, symbolized in the wine bottles on which they perch?

In terms of technique, Undine paints on black canvas, building both text and images in the limited palette of camouflage or political posters. He often skews his compositions into unusual angles to make us see their brutal banality from a new perspective; in other words, he rotates us off our usual "positions" to see how, or if, our attitudes change. For example, like his man on the bench, can we continue to sleep—even *vertically*—while the world goes to war?

Many images recur throughout here: striped political bunting evolves into plowed fields or suggests jail bars; animals and people exchange visages, and natures; polit-

ical and religious intoxication appears, time and again, as alcohol, cigarettes or other addictions. Undine suggests both Christ's crucifixion and that of other scapegoats through the cross and through painted targets; occasionally these images overlap as crosshairs, where the viewer becomes the implicit assassin behind the rifle scope.

In this exhibit, what might Undine's intention be? Proselytism? But for what? And certainly satire. This artist obviously wants us to think about the everyday uses of force, and especially the rhetoric we use to justify our actions to those less powerful than we are. Like every satire from the classical Greek *Satyricon* to Voltaire's *Candide* to "Saturday Night Live," Undine's work attacks society in order to improve it, ironically a hopeful act. Whether we are shocked or we laugh or both, we should not leave this gallery feeling neutral. If giving people easy answers is the function of propaganda, asking people hard questions is the function of art.

C H E C K L I S T O F

MACHIAVELLI AND THE BOTTLE

2000 Mixed med a

THE THING BACKSTAGE

2000 Acryl c on canvas

EVEN THESE ELITE LOVERS MAY STRUGGLE
THROUGH MOMENTS OF DOUBT

2000 Acryl c on canvas

IN THE INTEREST OF PERSONAL
AND PUBLIC WEAL...

MACHIAVELLI AND THE BOTTLE

2000 Acrylic on canvas

JONAH 2 15

SO THEY TOOK UP JONAH AND CAST HIM
FORTH INTO THE SEA.

AND THE SEA CEASED FROM HER RAGING

2000 Acrylic on canvas

A GARDEN OF LOW HANGING FRUIT

2000 Acryl c on canvas

THE ATTRACTION OF THIS
ARRANGEMENT IS IRRESISTIBLE
WE LL SPEND HOURS IMAGINING
OURSELVES IN HIS/HER POSITION

2000 Acryl c on canvas

DIMINISHING RETURNS

2000 Acryl c on canvas

THIS TIME IS A FARCE

2000 Acryl c on canvas

I LL RETURN TO MY SHACK TO

FINISH THE REPORT

2000 Acrylic on canvas

JONAH 4,6,7

AND THE LORD GOD PREPARED A GOURD AND
MADE IT TO OVER JONAH,
THAT IT MIGHT BE A SHADOW OVER HIS HEAD
TO DELIVER HIM FROM HIS GRIEF
SO JONAH WAS EXCEEDING GLAD OF THE
GOURD BUT GOD PREPARED A WORM WHEN
THE MORNING ROSE THE NEXT DAY AND IT
SMOTE THE GOURD THAT IT WITHERED

2000 Acryl c on canvas

PRE-AVENGING THE COUNTER ATTACKS

2000 Acrylic on canvas

AS IF THEY HAD ONCE BEEN A
SINGLE MONOLITH THAT HAD FALLEN
AND BROKEN INTO PIECES

2000 Acryl c on canvas

HE DOESN'T ALWAYS GIVE
THE BEST ADVICE

2000 Acryl c on canvas

WE ALL HOLD OUR TONGUES
AT TIMES LIKE THIS

2000 Acryl c on canvas

FROM HIS BELLY WE PRAY

2000 Acryl c on canvas

SECRETLY THEY ARE OF THE SAME MIND

2000 Acrylic on canvas

CHARISMA TALENT BEAUTY
INTELLIGENCE APPETITE GOOD LUCK

2000 Acrylic on canvas

CORRECTION

2000 Acryl c on canvas

A PERENNIAL FASHION

2000 Acrylic on canvas

AS HORNS WAILED DRUMS THUMPED
AND HUGE RED BANNERS FLAPPED
IN THE BREEZE

2000 Acryl c on canvas

IN PRAISE OF BRAND X

2000 Acryl c on canvas

THEY WERE NOT EXACTLY MASTERS OF
UNDERSTATEMENT

2000 Acryl c on canvas

BENEFACITOR, OH BENEFACITOR

2000 Acrylic on canvas

EVEN THE LAWLESS HAVE
SOMEWHAT LIMITED CHOICES

2000 Acryl c on canvas

THE RUMBLE OF ARTILLERY SOUNDED
ACROSS THE VALLEY FOLLOWED BY
ANOTHER TREMOR ON IMPACT
FRESH CRATERS OF GOUGED EARTH
MARKED THE CORNFIELD
2000 Acrylic on canvas

MY FACE
2000 Acrylic on canvas

THE HOPE OF FINDING PART OF SOME BISCUIT
THAT HAD BEEN THROWN AWAY OR SOME
BONE OR SOMETHING
2000 Acrylic on canvas

THE NAME OF THE HORSE IS NO NEWS
2000 Acrylic on canvas

HE S ACTUALLY A VERY PRIVATE MAN
2000 Acrylic on canvas

THE ADVENT OF THE BOTTOM LINE
2000 Acrylic on canvas

WHO CAN DENY THEIR CHARM?
2000 Acrylic on canvas

HE LL THANK US ONE DAY
2000 Acrylic on canvas

A ROUGH ESTIMATE
2000 Acrylic on canvas

NICCOLO MACHIAVELLI
2000 Acrylic on canvas

THEY SAY THAT IT IS LIKE A LAW OF NATURE
1999 Acrylic on canvas

PREEMPTIVE CRINGE
1999 Acrylic on canvas

THE ELECTORATE IS SINGLE MINDED
1999 Acrylic on canvas

WITH THE AID OF THAT ALMOST OMNIPOTENT
INSTITUTION
1999 Acrylic on canvas

THE FEELING OF IMMINENT DEVALUATION
1999 Acrylic on canvas

THE IMAGE HE LIKES TO PROJECT IS THAT OF
A SCHOLAR TURNED GOVERNMENT
MINISTER WHO NEVER INTENDED TO CLIMB
THE RUNG OF POWER
1999 Acrylic on canvas

OBJECT CATHEXIS
1999 Acrylic on canvas

HERE IS YOUR DISCREET PEEP HOLE
Frieese Und ne, 1999 Acrylic on canvas

THE PLEASURABLE SENSATION ASSOCIATED
WITH GOOD LUCK
1999 Acrylic on canvas

COMPETITION INSPIRES INNOVATION
1999 Acrylic on canvas

THE HUMAN BEING CAN REALLY GO A LONG
WAY IN THE ART OF SELF PERSUASION
1999 Acrylic on canvas

FRONT PAGE, BOLD TYPE, ALL CAPITOLS
UNDERLINED EXCLAMATION POINT
1999 Acrylic on canvas

IN THE LAST DAYS OF THE WAR,
AS PEACE WAS STILL BEING BROKERED
A REBEL ARMY OFFICER BURIED A
CACHE OF GRENADE, IN CASE THINGS
DIDN'T WORK OUT
1999 Acrylic on canvas

YOUR WITNESS
1999 Acrylic on canvas

Rita Bennet, Jo Phoenix, Pam Parrot, Rebecca
Pickett Bruce Jensen, Risa Ashment, Mary Francey,
Gladys Muren



Kathie Zumbro, Ruth Kerr, Heather Riggs,
Theresa Dice, Jane Owens, Emmaruth Keyser,
Lois Stevens



Holiday Luncheon
at the
Alta Club



Kate Anderson, Heather Riggs, Theresa Dice, Anne
Dolowitz, Kathryn Miller, Jane Owens, Emmaruth
Keyser, Lois Stevens, Virginia Kalantzes,
Mary Ann Neumeister

Ruth Feeny, Pat Faulkner, Pam Weilenmann, Cherry Wong, Kathe Packard, Helene Fairchild, Mitzi Brady, Marge Wilson, Bernadette Brown



Jean Nuismer, Ann Stewart, Elaine Call, Jean Moseley, Gordon Olsen, Jan Clute, Golda Olsen



Ursula Pimentel, Nancy Swanson, Arva Whitby, Billie Rich, Sarah Ehrlich, Elizabeth Drinkaus, Alice Cozakos, GayLynne Sylvies



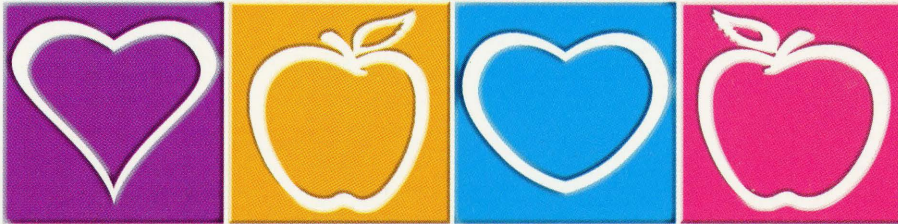
Virginia Catherall, Marjorie Powis, Judith Waters,
Karin Brown, Doug Waters, Ettalue Nelson,
June Orme



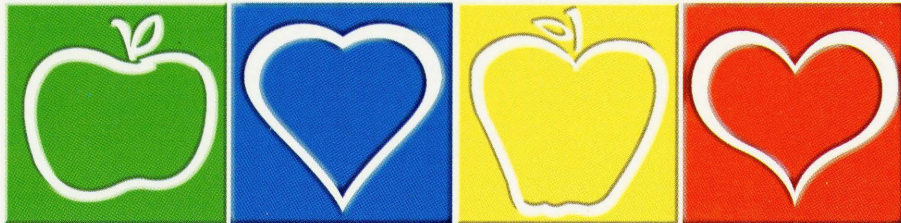
Utah Museum of Fine Arts

Greetings from
Frank Sanguinetti

CARING PEOPLE



Make A Difference



DOCENTS RECEIVE
THANKS
FOR TOURS

Thank
You!



UMFA on Vacation!
Cherry Wong, Arita Sparks, Pam Parrot
Rebecca Pickett
A Ski Day at Alta





THE NEW MUSEUM
From the Front



From the Side



Docent Training Session.
Marge Wilson, Kathie Zumbro, Bernadette,
Jeri Holmes, Lorna Kennedy, Nancy Swanson,
Kay Clark

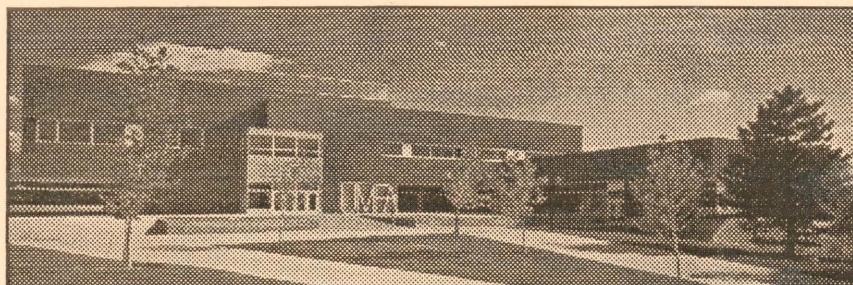


Docent training session
in the
new auditorium



Backpack Committee meeting
in the
new Board Room

Gay Lynne Sylvies, Rebecca Pickett,
Marjorie Powis, Irina Urano,
Marge Wilson, Lois Stevens



THE NEW UTAH MUSEUM OF FINE ARTS * UNIVERSITY OF UTAH
MARCIA AND JOHN PRICE MUSEUM BUILDING
FACT SHEET OPEN NG ON JUNE 2, 2001

Construction of the new UMFA began in May of 1998. Through the generosity of many donors, the privately funded \$18 million building will serve as the state's main visual arts center.

The design architect for the project is Machado and Silvetti of Cambridge, MA., the architect of record is Prescott Muir Architects of Salt Lake City and the construction company is Layton Construction of Sandy, Utah.

FEATURES

The Museum is lo
Utah campus. Fro
Turn left at the ligh
the Campus Cer
Parking Lot. We w
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Uta

Images & Words 2001

A Literature and Arts Program from
the Utah Museum of Fine Arts
University of Utah

Funded in part by the
Salt Lake County Zoo, Arts,
and Parks Program



Images & Words

A cooperative project of the Salt Lake County Schools
and the Utah Museum of Fine Arts, University of Utah
funded by the Salt Lake County Zoo Arts and Parks Program

How do visual images communicate to us? That is the question we asked high school students at 5 high schools in Salt Lake County. Educational Services at the Utah Museum of Fine Arts teamed up with Art History, Humanities, and English teachers in a program in which students had an opportunity to write in response to a work of art.

The program this year consisted of a classroom visit by a Museum docent who presented an interactive presentation. During the presentation, the students had an opportunity to make associations with visual images. Docents encouraged the students to trust their own personal interpretations of images and emphasized that a person does not need to be an art historian to enjoy art.

The Images and Words program was altered this year due to the new building that the UMFA moved into and opened on June 2. Because the Utah Museum of Fine Arts was closed during winter 2001, some of the students were encouraged to visit another museum, gallery, or other venue of visual arts. The goal was to give the students an opportunity to see visual arts and be inspired by them. Highland High School elected to write on their own peer's artwork. Each student at Highland that participated viewed the school exhibition at the high school. Judge Memorial Catholic High School viewed art at the UMFA in fall 2000. Back in the classroom, students experimented with a variety of genres and wrote poems, stories, essays, and other forms in response to the art they had seen.

Finally, each class selected two of the completed works to be published by the UMFA and each student was invited to the grand opening of the new Museum building on June 2. All the finished pieces are presented here uncensored and unedited. The student artwork that inspired the writing is reproduced by permission.

Schools Involved in 2001

East High School
Granger High School
Highland High School

Hunter High School
Judge Memorial Catholic High School



Images and Words is funded in part by
The Salt Lake County Zoo, Arts, and Parks Program

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School Teachers:

Jan Adams - Highland High School
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Lois Christensen - Highland High School
Carolyn Ebert - Highland High School
Karline Grief - Highland High School
Nolyn Hardy-Starbuck - Highland High School
Pamela Hatch - Highland High School
Tara John - Highland High School
Ann Muhlfeith - Highland High School
Brooke Noall - Highland High School
Brandy Oliver - Granger High School
Lisa Packer - Hunter High School
Linda Simpson - Judge Memorial Catholic High School
Shirley Smith - East High School
Jill Sorensen - Highland High School

Classroom Docents:

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Museum Docents:

Harsha Acharya, Ila Jane Aldrich, Kathryn Anderson, Rita Bennett, Mitzi Brady, Karin Brown, Elaine Call, Kay Clark, Jan Clute, Alice Cozakos, Theresa Dice, Anne Dolowitz, Elizabeth Drinkaus, Sarah Ehrlich, Patricia Faulkner, Ruth Feeny, Joyce Grist, Kathy Higgs, Jeri Holmes, Bruce Jensen, Virginia Kalantzes, Yoko Kamaya, Lorna Kennedy, Ruth Kerr, Emmaruth Keyser, Leanne Mayo, Elaine Miller, Jan Richards Miller, Kathryn Miller, Jean Moseley, Ettalue Nelson, Mary Anne Neumeister, Jean Nuismer, Golda Olsen, Gordon Olsen, June Orme, Jane Owens, Kathe Packard, Pam Parrot, Carol Patton, Elodie Payne, Marjorie Powis, Billie Rich, Janie Madalyn Seaman, Rogers, Jackie Shiker, Glenda Shrader, Arita Sparks, Lois Stevens, Ann K Stewart, Nancy Swanson, Gay Lynne Sylvies, Irina Urano, Douglas Waters, Judith Waters, Pamela Weilenmann, Arva Whitby, Marge Wilson, Cherry Wong, Kathy Zumbro

Museum Staff:

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Bernadette Brown, Curator of Education
Rebecca Pickett, Associate Curator of Education
Heather Riggs, Education Specialist

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NICK SCHOU
Untitled



Battle Field Blues

Jordan Briggs
Highland High School

The red of night approaches,
Skies still lit with shells,
When mystique and fear come near,
We dream of those so dear,
Lay low, lay still,
And keep your senses clear,
The night lingers so silent,
How quickly it could turn violent,
Our wounded soon dead,
So they go unfed,
Waiting, waiting, waiting,
For the enemy we are baiting,
We cherish every minute we are living,
And for our country, our lives we are giving.

LIZ ALLEN
Untitled
Chinese Animation

The Last Kiss

Paige Briggs
Highland High School

Two children ripped from sweet love's hand
Who try with all their might
To break the chains that part the two.
But they're always holding tight.

Their different worlds will not allow
Their love, for it's not right.
The two make plans for them to flee,
And this is of their flight.

Her lavender eyes are tired and dry
From waiting and weeping all night.
His hand is steady while on his horse
He rides and rides, 'til light.

He cries to her from down below;
She shrieks with pure delight.
The stairs are steep, but with angel wings
She flies down them all right.

Their lips touch, their final kiss.
They hold each other tight.
The sword hits hard, the sighs are long,
And their crimson blood flows bright.

TUCKER MORGAN
Untitled
Colored Pencil

It Comes At Night

Chance Cathey
Highland High School

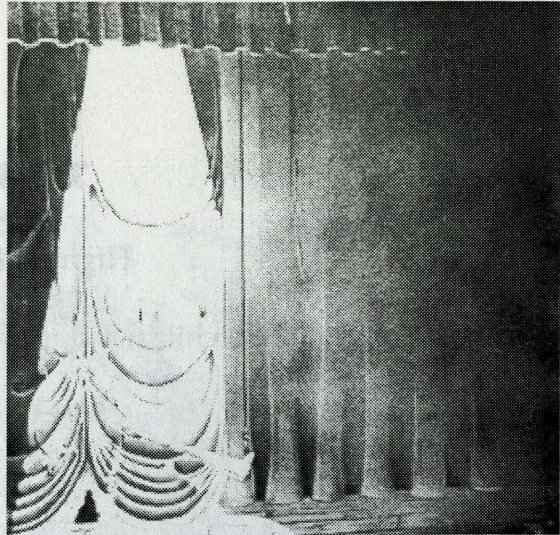
It comes at night in a ghostly gloom,
Followed by the future, not the past.
It comes tiptoeing into your room.
Glancing behind, never a shadow cast.

It comes in form of a little wooden doll.
It may come today, it may come tomorrow
It might come through your window and creep down the hall,
It fills your dreams to the brim of fright
It permeates volumes of forgotten lore

But don't be fooled by this little toy
This doll is a sign of your inevitable doom.
It may giggle or dance in mischievous joy
and then laugh when it stabs you with a broken broom

It does not know of compassion or humanity,
It has one job and one job only;
To take lives with a methodical insanity
and to have the dying die lonely.

So go ahead and pray if you want
Pray till your knees bleed
It wont do any good it will always hunt
Because on your soul it will feed.



NATE GOLMAN
Untitled
watercolor

The Memorial

Ali Fife

Highland High School

The cool gentle breeze blows
the flag waves in the air
A beacon of hope
There's still a feeling there

The mist of the ocean surrounding
the men that once lay here dying
the screams of those in pain still heard
With the sound of bullets flying

The smell of sweat and gunpowder
This is the hot stench of war
Brothers were turned enemies
Fathers and sons are no more

Though the bullets have stopped
This place reminds us all
Of those men who died to save us
Those men with their names on the wall



LAURSEN SILER
Untitled
Oil



Snowboarder

Adam Flores
Highland High School

The seemingly white snows comes
down like millions of stinging
bees blanketing everything
it touches, leaving not one
blade of green grass
uncovered the first
thing your eyes feast
on is the massive
Figure of a
snowboarder wearing
all black with little
sprinkles of snow on
his black jacket like
an ice cream sundae
with rainbow sprinkles
as he's half way off the
jump you wonder what
will happen will he fall;;
crash and burn? will he
go off the jump and do a
three sixty nose grab and
land it? will he fly off the
jump and just soar in the air
like a bird flying into the sky? what
will happen next that's the question that keeps
you looking at the painting what will happen next?

NATE GOLMAN
Untitled
oil

Iwo Jima

Sandra Kay Frith
Highland High School

Fighting for freedom
Fighting for us all
Fighting so all people
Can stand up tall

Kiss your husband good-bye
And your only son too
This is our war
This is World War Two

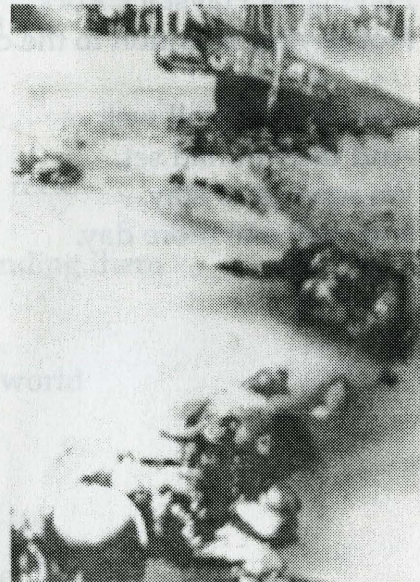
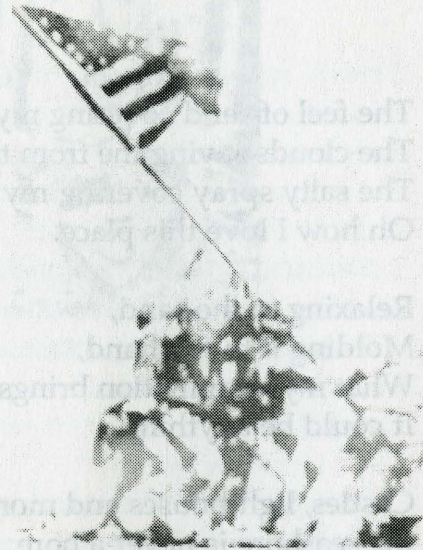
many years were fought
To set the world free
As we gathered in their land
In the invasion of Normandy

Many years were lost
As we tried to survive
We struggled to get home
Struggled to stay alive

1945
The suffering ends
The war is over
And our world begins to mend

Welcome our soldiers
The ones who stood strong
The ones who were out there-
Out there fir so long

Five men set up our flag
They let it blow free
Iwo Jima standing for us
And the world to see



AMY COULAM

Untitled

Oil

Cannon Beach
Whitney Fullmer
Highland High School

The feel of sand covering my feet,
The clouds saving me from the sun's heat,
The salty spray covering my face,
Oh how I love this place

Relaxing in the sand,
Molding it to my hand,
What my imagination brings,
It could be anything.

Castles, lighthouses and more,
the seashore is never a bore,
Playing on Haystack Rock,
Not paying attention to the clock.

Soon we were all wet,
And the sun had set,
We wanted to stay,
and play one more day.





KATIE SANTORA
Untitled
Water Color and Ink

Praying Buddha

Ahmed Ismail
Highland High School

Buddha
A praying Buddha
Sits atop the sphere shaped rock.
Both of them inside
A bundle of leafless sticks surrounding them
Protecting them
From the other world.
Praying his soul to another world
Sitting
Meditating
Eager to go to heaven
His life, his mistake
Will all be hidden forever
Surrounding him
A moment in memory.

NICK SCHOU
Purple Heart

Tides
Brian Klewicki
Highland High School

Splash, splash, splash
Water crashes against the side of the transport boat
Nerves at an all time high,
The soldiers anticipate the next
Crash!
Like thunder an explosion echoes through the air
Muscles tighten clenched by adrenaline
A far off voice sounds the call to unload on the beach
Fear panic regret
Creak, creak, creak
The boat door opens,
The taste of salt water enters the mouth
Hide escape hide escape hurry hurry
Shots sound for endless time
Finally it is over
Evening sunset,
Splash, splash, splash
Water crashes against the side of the beach
Stained red.



FAITH RINGGOLD, American

Wedding on the Sein (the French Collection, Part 1: #2)

Acrylic on canvas with painted and pieces fabric

On loan from ACA Galleries, New York

Untitled

Angie Larrabee

Judge Memorial Catholic High School

The bridge couldn't even be seen from the chapel. In its first days, every building had at least one window with an unobstructed view of the bridge. Soon, that became impractical. Better things were coming. So, they built.

If all of the buildings hadn't been there, the congregation would have seen the bride was heading directly toward that very same bridge. She got there long before the ladies with bulky calves and skinny, little ankles (from their slimmer days), before the gentlemen in tuxedos, and even before the fresh priest who really didn't want to be there but had to because the electricity bill kept going up.

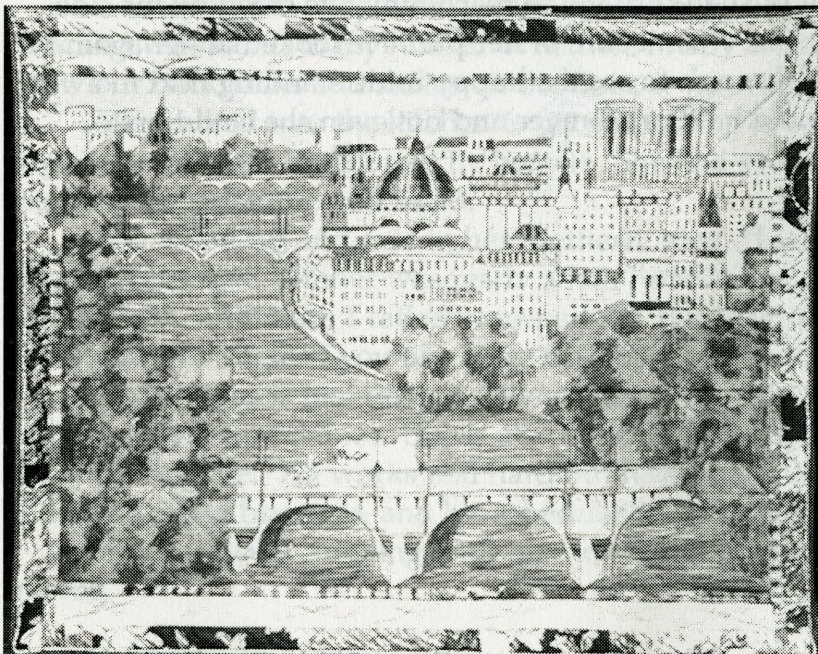
She threw that bouquet into the river and watched each flower until it was drowned in something uncontrollable. Next came the veil that had taken forever to discover. Her hair just wouldn't fit into any "normal" sized veils. Her ex-fiancée was lucky that way. No veil to fit "perfectly" (it stays on, yet there's still room to scratch under the lace). No pants to try on over and over again; waist and let-Two measurement readily available and easy to find. That veil came off faster than any other part of the dress.

Not until she was standing in a white slip, dangling one of the most expensive wedding dresses in town over the edge, did her mother finally roll

over and say, "Dear, we can still return the dress."

She turned and looked at her mother, then looked at the dress. "Can we? It's just not right for me. Someone else would do much better in it."

Nothing else could be said before the whole mass of people that had been staring up at her through nostalgic



eyes pounded onto the platform. She couldn't stand it when she ran her eyes through the audience and saw the wet, remembering eyes of the one that should be in her place. She didn't know if she'd ever seen such a look. there was no resentment. She wanted him to be happy. Amazing. If the bride had been in the exact opposite position, the position of the woman in the congregation, she would have run up closed the gap between herself and the man she loved.

It happened when the groom turned around once. He looked at the woman in the back. He looked her straight in the eye, and for a moment, that horrendous gap between them was locked together. Anything could corss. Father Apathetic called for his attention and the vows of young love were broken for the vows of marriage. Young love and marriage have much different vows. Love calls to relax and cross bridges when you come to them. Marriage makes its own bridge.

That precise moment as her groom turned to look back at her, she ran for the closest thing tot he river. People called her name, almost everyone. Just not the one woman that so much depended on. She called his.

The groom caught up to her on the bridge. Breathless. Maybe he should have taken that army option. "Where is your dress; what are you doing?" She handed him the dress. He had more use for it than she did. He looked down at it, wondering why it was on his hand and not on her.

"What are WE doing is the question. Look over there - look at all those people. They know this isn't right, how come we don't?"

"What's not right?" She took the dress back. He gave it willingly, hoping that perhaps she would put it on again and they could all trek back to the church. That didn't happen. She held it up, answering his last question by silently letting go and watching it as it twisted and turned, never quite touching the water. It was never really there - in water or air.

The other woman pushed through to reach him. She stood by his side and questioned the plot. She wasn't sure of her part. He looked at her again.l

Everyone pushed through to see the happy bride standing next to a bridge. A bridge that would be there forever and not even she could break.

KATIE PSARRAS
Untitled

A Little Color Sarah Lof Highland High School



We hadn't done anything wrong, if you ask Matt or me. I mean, what is so wrong with putting some color in this black and white world any way? So now we sit against the brick wall in front of my house awaiting Matt's parents and our punishment.

Matt and I went skating at Sugar House after school just like we do every day. We skated in the park and around the shops being safe to avoid getting yelled at. We went into Blindsides to check out some new decks and wheels (I'm saving up to buy a whole new skate right now). I didn't see anything I liked so we left. After skating around for a little while longer we went into the Heavy Metal shop just to look around, it was then that I had the greatest idea I've ever had.

So we left the shop with a small plastic bag. I put the bag into my backpack and we skated to my house. When we finally arrived at my house we threw our backpacks and skates on the floor, it was nearly seven.

We walked into the kitchen to get something to eat. My mother was sitting at the table set for four all by herself. She had prepared a huge meal of spaghetti, breadsticks, and salad.

She stood up and said in her motherly tone, "I see you follow in your father's footsteps. Dinner was ready a half hour ago and neither of you are ever on time. Oh, and Matt, I called your parents, they said that you could stay for dinner and the night if you like since Gabriel stayed with you last week."

My mother is like that; she always has everything in perfect order before you even walk in the door. She is also always right, especially about my father always being late. He works real hard but had a hard time leaving the office with unfinished business, and his schedule has been less than negotiable lately.

Matt as usual thinking with his stomach, "So can we eat now, I'm starved."

So the three of us sat down and started to eat. The only thing I had had to eat since lunch was a Snicker I stole off my friend Jesse after school. It was very quiet for a few minutes.

My mother broke the silence, "So, how was your day, Gabriel?"

"Alright", I grumbled while taking another bite of spaghetti.

She gave me the glare that tells me to mind my manners and turned to Matt, "And how was your day, Matt?" she asked.

"Pretty boring, Mrs. Lawrence, too much school." He replied politely.

She laughed a little and commented loudly. "I sure wish my Gabriel had manners like you Matt." That was the extent of our dinner conversation.

After dinner Matt and I got up and went to my room to play video games. After five straight hours of Mario, I finally went and got my backpack and made sure not to wake my mother who had fallen asleep on the couch waiting for my father. I went back to my room where Matt was on the floor half asleep but still playing the game, and unzipped my backpack and slowly pulled out the small plastic bag. I tugged on Matt's shirt and he followed me into the bathroom.

We woke up Saturday afternoon to a shriek and thud, or at least I did. Matt was still passed out on the floor. I slowly opened my eyes to see my mother on the floor. I jumped up and immediately helped her up

"Are you okay mom?"

She said shakily, "What on earth were you thinking?"

I looked at her puzzled.

Matt woke up, "Yeah, isn't it cool!"

And that is how we ended up out here leaning against the brick wall waiting for what is yet to come, his hair blue and mine red. Personally, I still think it was the best idea I ever had, and it doesn't look that bad on us. The colors fit our personalities.

TUCKER MORGAN

Untitled

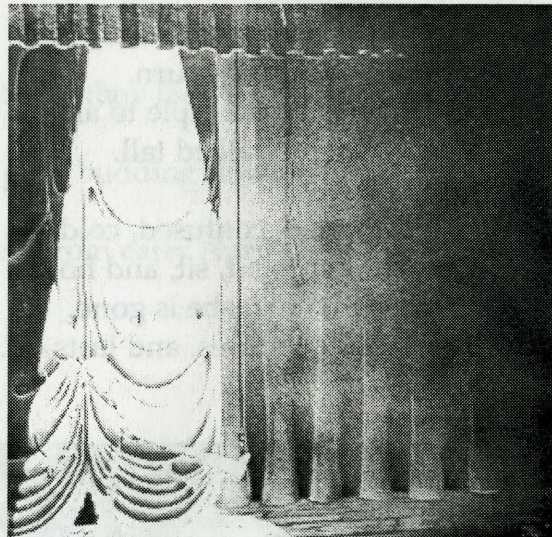
Acrylic

The Devil Made Me Do It

Andrew Madsen

Highland High School

The devil made me do it
The man all dressed in red
He whispers crazy thoughts to me
As he sits inside my head
And I go and do his will
Like a puppet tied to strings
I do these crazy things
While others look and stare
And deep inside, the man
He just smiles and sits there
When judgment day has come and there alone I stand
And the man inside my head is in another land
I can only say
The devil made me do it



GREG BAE
Untitled
Oil

The Lily
Caitlin McCullough
Highland High School

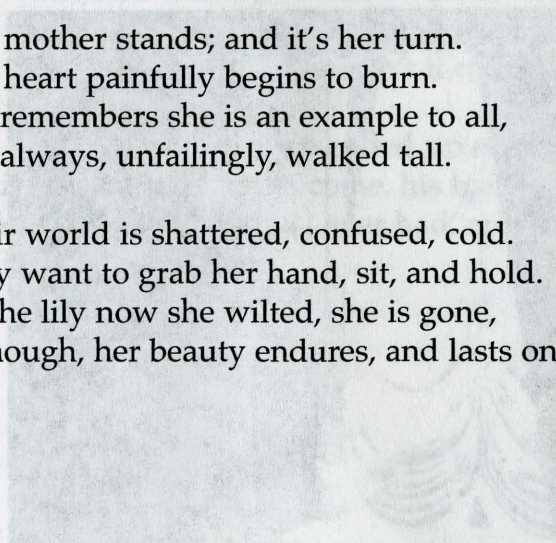
Vibrant, blooming, new,
They both were fully true.
She bloomed for so short a time,
A life such as hers, no one can mime.

With hearts flowing with love,
They send her home above.
Thinking back on 20 years,
Eyes full with bittersweet tears.

Now it is time for his final good byes;
he remembers her encouraging eyes.
Her complexion like a lily, perfect, sweet.
He places some on her coffin-all is complete.

Her mother stands; and it's her turn.
Her heart painfully begins to burn.
She remembers she is an example to all,
She always, unfailingly, walked tall.

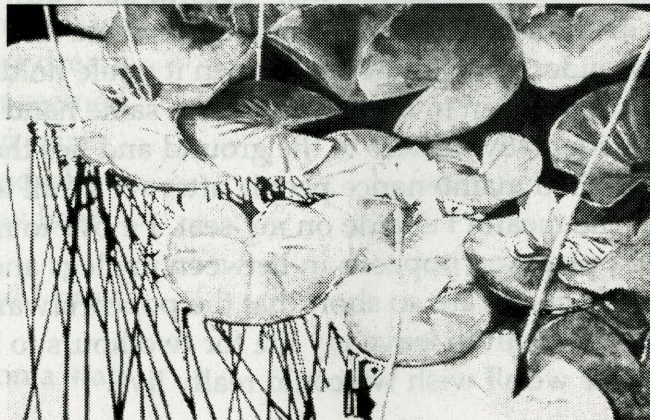
Their world is shattered, confused, cold.
They want to grab her hand, sit, and hold.
As the lily now she wilted, she is gone,
Although, her beauty endures, and lasts on.



KATIE SANTORA
Untitled
Oil

Lily Pad Pond
Sydney Morgan
Highland High School

The pond is quiet, yet full of sound
It is very small, yet perfectly round
Protruding from the surface are the tall reeds
They slightly sway in the light breeze
The lily pads are clumped tightly together
There are so many they never will sever
The bellies of the frogs fill up as they croak
And from that sound, the crickets awoke
They sang as the sun begins to set
You see the clouds on the crystal water as they fade to reflect
The small pond is brought to life by pink budding flowers
They are covered with droplets of dew from early April showers
The pond is quiet, yet full of sound
You will see, if you just look around



LARRY RIVERS (1923 -), American

Living at the Movies, 1974

Silkscreen

Purchased with Funds from the Friends of the Art Museum

Museum # 1980.065

Living at the Movies

Maggie Oyler

Judge Memorial Catholic High School



"One to the seven showing please" I say to the person behind the glass. Taped on the glass are pictures of handsome men hanging off of cliffs by one pinky finger, gorgeous girls karate kicking in tight leather pants, and a beautiful couple holding each other and looking forlorn.

"That will be seven fifty ok? Out of ten, uh huh, and two fifty is your change Enjoy your

show" I can only see his eyes; the large metal mouthpiece which amplifies his voice masks the rest of his face. I enter through the large glass doors and walk inside. I proceed to the concession stand. I look at the stale popcorn sitting in the large plexi-glass bins. I glance over at the large pickles, and the bins of candy kitty corner to the left. I buy my popcorn, it comes in a rectangular box, it is yellow with white stripes, and just in case I didn't know, states POPCORN

I shuffle over to the corridor of theatres. The pre-pubescent teenager takes my ticket and rips it in half. He hands me the other half, just so that I'll have more things to hold. He directs me, "Second door down on the left." I tread down the aisle, hoping I won't drop my popcorn. As I near the heavy wooden door I wonder how I'm going to open it while holding my purse and popcorn. I shift my popcorn to my left hand, the same hand as my purse My half of a ticket accidentally flutters to the ground and lies there It will be cleaned up by the tired maintenance people after we've all left.

As I enter the theatre I decide on my seat. I move to my left and all the way to the front. I place my popcorn in-between my legs and set the purse below my chair. My shorts are so short that the popcorn warms my thighs. The lights dim, and I am about to leave my life for two hours to be consumed by an ulterior life The life we all wish we could really live.

DAVID JONES

Untitled

Ink

Believed

Abby Palmer

Highland High School

How many times did I pray
You'd find me?
How many wishes on a star?
Gazing off into the dark,
Dreaming I'd see your face,
Safe at home, unafraid,
Captured in your embrace.

So many times
When my heart was broken,
Visions of you
Would keep me strong.
You were with me all along
Guiding my every step.
You are all that I am,
And I'll never forget.....

In times of fear and loneliness,
It was you who first believed
In all that I was made to be.
It was you who looked in my eyes,
Held my hand;
And showed me life.
And I've never been the same,
Since you believed.

There were times
When I'd thought I'd lost you.
Fearing forever was a dream,
But it wasn't what it seemed.
Placing your hand in mine,
You could see in the dark,
You were guiding my heart.

How many times did I pray
You'd find me?
How many wishes on a star?



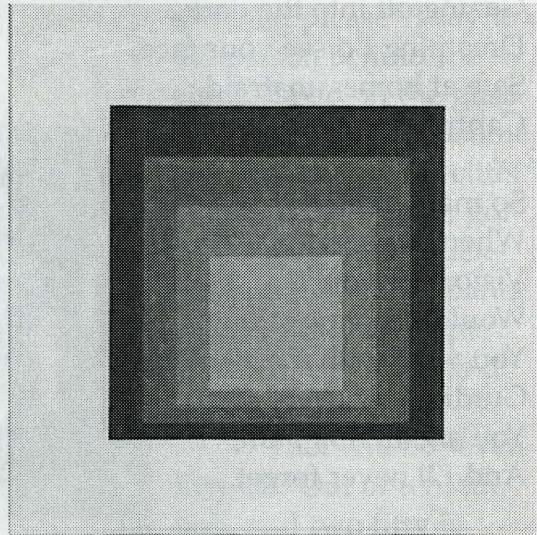
JOSEF ALBERS, (1888 - 1976) German
IS-g, 1971
Serigraph
Purchased with Funds from the Friends of the Art Museum
Museum # 1972.058.007.007

We Are All Green Squares in a Blue of Uniformity

Chris Robbins
Judge Memorial Catholic High School

We are all green squares in a blue of uniformity giving off an aura of life That is what Josef Alber's IS-g inspires in me.

The piece is an off center green square set on a more bluish green square set on a more blue than green square on a blue square. The green grabs your attention. The green isn't just green. It is a special green that is not describable. The green symbolizes life with the color giving the impression of uniqueness. The fading from green to blue in the next squares gives the impression of an aura surrounding the green square, infecting the blue. The blue is just plain Crayola blue seen everywhere. A blue that symbolizes monotony and uniformity. The fact it is outmost gives it the impression of it being massive not just around the squares but limitless.



The message from the artwork is "I am green, I am special, look at me." I pondered the uniqueness of this. The messages given to not just teenagers but everyone are like the quote from the movie Fight Club "You are not a beautiful and unique snowflake. You are the same decaying organic material as everyone else."

We are not the decaying organic matter but the unique green breaking up uniformity with our vibrant aura. Reaching out to others with our emotions, feelings and ideas.

LIZ ALLEN
Untitled
Colored Pencil

Night Sea

Nicole Robins
Highland High School

You Lay
Tired
in your bed.
Gazing outside your window
you stare at the thick night.
Wishing on the first star you spot
your mind floods
with many thoughts.
You begin to wander through the dark sea of night.
You swim rapidly.
Searching.
Pushing all wrong stars out.
Finally, on the seas bottom your eyes land on it.
Your wishing star.
As you approach the star, you notice its vibrant color.
Purple.
You reach out your hand, and it slowly floats into your palm.
Within seconds it bursts open.
Its extremely bright florescent lights blinds you, and at that moment
you can feel your scaly wet body being pulled from the sea.
Your star, and all its holding wishes are now out of your reach.
You open your eyes, and realize you are lying comfortably in your
bed.
You smile to yourself, but are slightly disappointed that it
was all just a dream.

ANTHONY PHAN
Untitled, Oil

Open Mike

Kristen Thackeray
Highland High School

Smoke and mist fills the room from the rain falling heavy outside

Late at night, everyone waiting

"Play" they would beg, to the man in the corner

Alone he sits, bobbing his head, tapping his foot

to the music playing in his head

Smiling he teases, "You know it's not yet my time, it is yours."

And it was,

Open mike, play what you want, piano provided

But they insisted, trying to gain a few more minutes

of magic from "The Jazz Man"

Or so he was called,

when asked his name, his reply would always be,

"What would you like it to be?"

with a twinkle in his eye and a touch of sarcasm in his voice

There really was no persuading him,

he did what he wanted, when he wanted

Perhaps that's why people liked the mysterious

piano player so much

As he stood up, everyone clapped and cheered

they were ready for what all were waiting for

A performance given by "The Jazz Man"

everything went silent as he sat at the piano

Battered and beaten from the many years in the club

pushing down on middle C, "Good," he chuckled to himself,

"I like it his way." responding to the off-tune sound

He began playing one of his creations

Colors glowing through the audience's mind

Twisting, Swirling, Flying

Pouring, Soaring, Glowing

Radiant, Bright, Unique formations

Sometimes described as a rainbow in a blender

Moving, Running, Growing, Blowing

Dancing, Prancing, Jumping, Bouncing

Coming, Coming

Going, Going, gone

Last note,

the colors faded

They awakened from their trances

Relaxed and calm

Slowly, "The Jazz Man" stood up and left

He would be back tomorrow

AMBER VINCENT
Untitled
Watercolor

Green Simplicity

Nate Wallace
Highland High School

Green simplicity
Unknown intelligence's
Life in a dark world



ANGIE CROFT
Untitled

-Chosen-

Parker Williams
Highland High School

I hadn't noticed it at first. There, just past the running, screaming people, stood the cloaked figure in the shadows. KA-BOOM! An explosion erupted to the left of me, dirt and rocks sent flying. As I ran I scanned the crowd to see where the mysterious stranger had disappeared to. There, in front of me! The figure ran, turning every other time to look back at me as if wanting me to follow. I did. Weaving in and out of the screaming people I followed as closely as possible. I watched as another building was turned into nothing but rubble.

Ever since the Zyoniens had arrived there had been an uneasy feeling that, maybe they were lying to us. That they really didn't come to live with us on our planet in peace, that they really didn't come here because their planet had been destroyed by a race of Snione. Though half the council and the princess had cautioned him to turn them away, the Emperor couldn't find it in his heart to do so. We lived in peace with the Zyoniens for quite some time before the trouble began. The Elfin Princess had warned her father to do away with the visitors, warned him that they were not being truthful. If only he had known his daughter's clairvoyance and power, that she was the one foreseen in the prophecies; if any of us had known at all to begin with, we would have listened, we wouldn't have been in this mess.

After finding out that the only reason their planet had been destroyed was because they destroyed it themselves, the Zyoniens finally attacked. After overthrowing the council and murdering the emperor the Zyoniens moved on with their plans: kill the princess and take over the planet. Their plans would have been perfect if she had not resisted and then, disappeared. The Zyoniens had to move onto plan B: destroy the planet and everything on it.

CRAASSSSHHH! Another of the buildings crumbled. The cloaked figure darted into the alley next to the Town Hall. I followed. I turned the corner of the ancient building and ran after the mysterious individual, doing my best to keep up. I could hear the sounds of the populous screaming behind me as I ran the length of the dirt path in the alley. I turned the final corner just after the stranger and met a dead end.

"What?!" I must have said out loud. A dead end. A wall with a small mound of sand; long, dry grass protruding from it. Nothing more. Then, I heard foot steps. Running. Echoing. Not behind me, nor directly in front; In front none the less, but, below. I reached down and parted some of the grass. More sand. "Damn it!" I uttered as I hung my head, slamming my fist into the mound.

THUD! I looked up, and, slammed my fist down again. THUD! Frantically I dug at the sand; about an inch or so later I uncovered what appeared to be a hatch-like door. Not just any door mind you, this one displayed the Ring of Life on it.

The Ring of Life. Seven elements in all: Wind, Water, Earth, Fire, Space, and Time. The seventh? Life itself, The chosen one

I reached down, grasped the century old latch and pulled. The smell of mold and fungi filled my nose as I made my way down the marble steps and through the gigantic underground temple.

Centuries lost, The Temple of Life could not be found; thought to be hidden in the outer most reaches of the planet, actually seemed to be secluded in the very heart of Avalon City.

Torches among the damp walls lit up and dimmed as I passed; odd as it was I didn't really acknowledge it. The torches got fewer and fewer as I neared the finish of the long hall. Reaching the end I realized that the small passage just ahead of me was emitting a soft, greenish light. I walked through the door, and sitting on the ground, legs bent at the knees, hands on the floor, was the cloaked figure. She had pulled away her hood down allowing her bright, blond, silky hair to receive what little light there was. Her features, though dimmed by the light, were still as beautiful as ever. She looked up and flashed a little smile as she gave me a nod. The Elfin Princess. The one that would save us all with my help, as I would soon find out.

"Hello, Caleb." She said as if she'd known me forever. "Princess! Uh, your highness." I hastily replied. "Please," she said, "Kara. Alright, the introductions are over. Quickly," She motioned me toward the door as she stood and brushed herself off, "We have much to do." I followed close behind as we walked down a different tunnel, torches lighting and then dimming as we walked on. We walked for almost half an hour, silent the whole time, before finally reaching a pair of large, burnished doors. She turned to look at me and then back at the door. Slowly she pulled a key from her cloak, slid it into the key hole on the left, and unlocked the doors. I reached out to open the doors only to be stopped. "That won't be necessary." She said. Just as that was said the broad doors began to slowly creak open. Light began to pour out of the growing slit between the two opening doors. Was this it? Was this the room that contained The Ring of Life? The doors completely opened to reveal a room made almost entirely of oddly glowing white marble. The room seemed to be lit up by the marble itself. It wasn't just dimly lit, either. It, was, bright. I was so amazed by the room itself I hadn't even seen the small, golden box on the pedestal in the center of the room.

"What's that, your highness Kara? Is it what I think it is?" I asked, the first word I had spoken since we had met in the other room. "Far from it." She answered.

"Isn't this the room though?" I asked.

"Originally the ring was kept in here, yes," she began, "Ever since the War of Peace almost three-hundred years ago, though, it's moved to a secluded area. Only I and the high father know where it is." I stared at the box waiting for her to continue. "Normally, I would have transported us to the ring with my powers," she explained, "But the Zyoniens can sense it." I looked up at her. "How do we get to it then?" I asked. "By foot." She proclaimed. "It will be a long journey, but we can make it."

"Wait," I said, realizing that I'd gotten so wrapped up in the excitement that I hadn't even asked myself: why me. "'Wait?'" she asked, puzzled.

"Yeah. Why have I been chosen for this? Why did you choose me?" I asked.

"I didn't," she said, "It is written- 'One day an unspeakable evil will attempt to devour the land, destroying everything in it's path. Only with The Ring of Life may the Chosen one defeat this evil.'"

Perplexed, I asked, "I know what the prophecy says. What does this have to do with me?"

"You'll find out soon enough." she said as she walked over to the box. "Come here." she commanded as she opened the box. There in the box sat a small medallion in the same shape as the marking on her forehead. She reached into the box and retrieved the emblem. From beneath her cloak she pulled out a string, tying it to the medallion, then, around my neck. "And what's this for?" another question from me.

She rested her hands on my shoulders. "As with the prophecy, you'll soon find out." I looked at her for a moment studying her features, then around the room. This is how my adventure begins.

FAITH RINGGOLD, American

American Collection #2: A Family Portrait, 1997

Acrylic on canvas with painted and pieces fabric

On loan from ACA Galleries, New York

Which Is It?

Ian Wood

Judge Memorial Catholic High School

What brought them together?
Certainly not what is common.

For color is different,
but does that matter.

Are they different?

It must go deeper,
they must have a connection.

Who is she?

Parent or guardian.

Who hangs from the wall?

It may be the kids,
but are they in the future.

Think, parents more likely,

Watching their nanny,
and watching their young
grow up together,

Though they're rarely home

It looks splendid and good,
with no touch of bad.

But is it yet deeper,
than I could understand?



THE UTAH MUSEUM OF FINE ARTS

410 Campus Center Drive
University of Utah
Salt Lake City, UT 84112-0350

Admission is **Free**

Monday through Friday 10:00 a.m. - 5:00 p.m.
Saturday and Sunday noon - 5:00 p.m.

www.utah.edu/umfa
Published May 18, 2001

Yoko Kamaya and Marge Wilson
in the
Sculpture Garden



A work in process



Cherry Wong, Elizabeth Drinkaus
Yoko Kamaya



THE UTAH MUSEUM OF FINE ARTS
THE MARCIA AND JOHN PRICE MUSEUM BUILDING

Dream Fulfilled

When the new home of the Utah Museum of Fine Arts opens to the public at noon today, it will mark both a beginning and a culmination.

The beginning is the official opening of the museum's new home, the \$18 million Marcia and John Price Building on the University of Utah campus. The museum's future will be written there. But the opening also stands as the culmination of the career of the museum's director, E. Frank Sanguinetti.

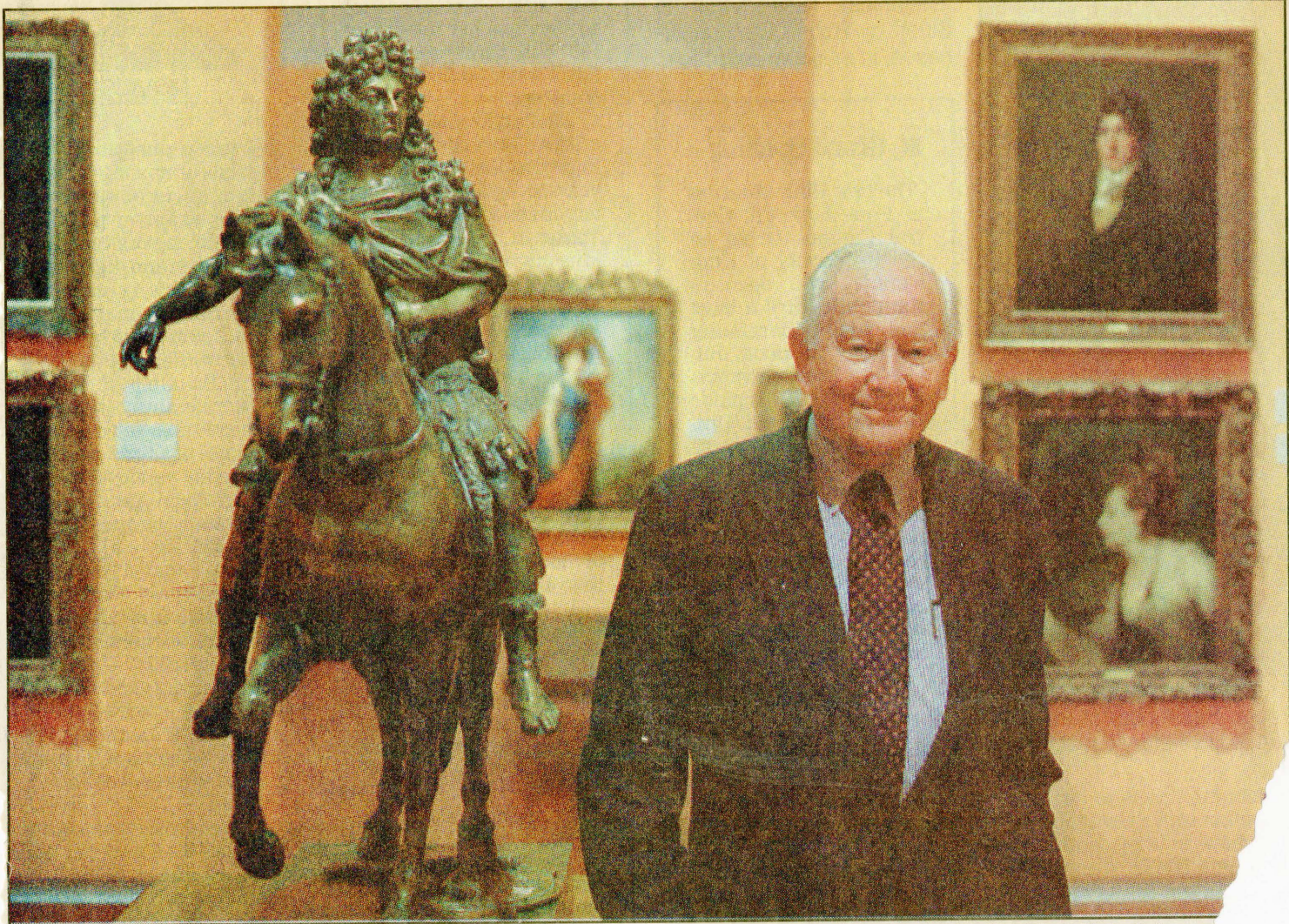
What Maurice Abravanel was to the Utah Symphony and Willam F Christensen was to Ballet West, Sanguinetti has been to the Utah Museum of Fine Arts. Like those other founding fathers, Sanguinetti has provided the drive and artistic vision that guided the building of an institution.

Sanguinetti came to Utah in 1967 to be the first professional director of the University of Utah's art collection. At the time, it consisted of about 800 works housed on one floor of the

John R. Park Building. Today, the museum's holdings encompass about 17,000 pieces, and Sanguinetti has supervised acquisition of about 95 percent of them.

His consistent goal has been to provide examples of human creativity in the visual arts from the past 5,000 years. In the process, he has assembled works that date from ancient Egypt to contemporary America. This generalist approach has given Utahns a window on a wider world that spans time, culture and geography.

Sanguinetti has not done this alone. The effort has only been possible because of the generosity of scores of donors, most of them Utahns or Utah-based foundations, who have given both artworks and financial support. Sanguinetti's vision has been the catalyst. The culmination is a new building and a collection of art that will inspire, amuse, challenge and teach for generations to come.



Photos by Trent Nelson/The Salt Lake Tribune

Frank Sanguinetti in the Elsa B. Bamberger Michael European Gallery at the Utah Museum of Fine Arts.

U M F A

Frank Sanguinetti, Architect of an Artistic Gem

BY BRANDON GRIGGS

THE SALT LAKE TRIBUNE

Frank Sanguinetti was leading a tour of the new Utah Museum of Fine Arts last week when a woman, one of his former art students, threw her arms around him and burst into tears.

"She was just overwhelmed," said Sanguinetti, 84. "She said I was a metaphor for everything that was in the museum."

To many Utah art lovers, the silver-haired Sanguinetti is the museum. He became its first professional director in 1967, personally acquired more than 95 percent of its collection, launched its popular educational programs and lobbied hard for more gallery space.

Sanguinetti Is Architect of Artistic Gem

■ Continued from D-1

Saturday.

"It never would have happened without Frank," says Norma Stromberg, chairwoman of the museum's advisory board. "It's been the culmination of his life."

When Sanguinetti arrived 34 years ago from his native Arizona, the UMFA's entire collection — all 800 pieces of it occupied the third floor of the University of Utah's Park Building. Sanguinetti was unimpressed. He figured he would spend a few years in Salt Lake City, then seek a better

job elsewhere.

The businessman-turned-art scholar steered the UMFA into its own building in 1970 and began bolstering its modest holdings. Deciding the museum should collect art from across the centuries and all over the world, Sanguinetti sought out Greek antiquities, Chinese vases, African sculptures, Renaissance paintings and 20th-century American art. He coaxed major donations from Utah arts patrons, most notably \$5 million worth of European masterpieces from Ogden gun magnate Val A. Browning.

Under Sanguinetti, the UMFA became the first university art museum in the Western United States to receive accreditation from the American Museum Association. Today the UMFA boasts more than 17,000 pieces in a collection worth about \$24 million. And Sanguinetti

recalls each one of them.

"The amazing thing about Frank is that he remembers every single detail," says Stromberg. "He can tell you when each piece was acquired, how much he paid for it and the background of the artist."

Sanguinetti is fond of all his acquisitions, but for the first time, he has allowed himself to embrace a favorite: "Elegant Couples Dancing in a Landscape," a 16th-century oil by Flemish painter Ambrosius Benson. The painting hangs upstairs in the new museum.

"I'd always shied away from naming a favorite. It's like saying who is your favorite child," he says. But he's retiring soon, so why not? "The painting expresses so much about humans and their interactions."

His move to the new building complete, Sanguinetti will step down as UMFA director sometime in the next 12

The Salt Lake Tribune

ARTS

months. The demands of opening the new museum installing the art, giving tours, scheduling events have left him exhausted and elated.

In the meantime, he will continue a pleasing ritual he

has enjoyed since moving his office into the new UMFA this spring: Twice each day when he arrives, and again before he leaves — he strolls alone through the galleries, gazing at the artwork. A proud father in

his glorious new home, admiring his children.

"I am filled with love," he says, not without emotion. "This is the end of my career. I've absolutely no regrets about anything."

"The Monumental Head of Pierre de Wiessant" is one of 62 Rodin sculptures on show at the new Utah Museum of Fine Arts.



DOCENT APPRECIATION DINNER
AND
AWARDS CEREMONY



Jean Moseley, Tom Moseley, Pam Parrot,
Connie Millicam, Kay Clark



Anne Dolowitz, Janice Brickey,
Ettalue Nelson, Bernadette Brown



Irina Urano and husband
Jean Nuismer

Sarah Ehrlich, Kathie Zumbro, Ettalue Nelson



Kathie Zumbro
Nancy Swanson and husband
Pat Boyd



John and Arva Whitby
Nancy Swanson, Pam Weilenmann
Cherry Wong



Glenda Shrader, Gay Lynne Sylvies
Friend, Friend, Mary Anne Neumeister
Jane Owens, Ruth Kerr



Marjorie Powis presents her
hand-made "piggy" bank
to Bernadette



Docents
Marjorie and Chauncey Powis

The Utah Museum of Fine Arts

Docent Council
Annual Award Ceremony

June 14, 2001

Marcia and John Price Museum Building
Salt Lake City, Utah

AWARDS

(Museum Docent Awards created by
Frances Carrett, artist and former docent)

Five-Year Awards

Harsha Acharya

Glenda Shrader

Douglas Waters

Judith Waters

Ten-Year Awards

Alice Cozakos

Jeri Holmes

Docent Class of 2001

Risa Ashment

Janice Brickey

Leslie Davis

Gladys Muren

Jo Phoenix

Chauncey Powis

Mary Rich

Helen Wyatt

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THURSDAY CHAIR, Bizzi Drinkaus

FRIDAY CHAIR, Pam Parrot

SPECIAL EVENTS CHAIR, Kathryn Miller

HISTORIAN, Arita Sparks

UMVA REPRESENTATIVE, Douglas Waters

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WEDNESDAY CHAIR, Marge Wilson

THURSDAY CHAIR, Bizzi Drinkaus

FRIDAY CHAIR, Pam Parrot

SPECIAL EVENTS CHAIR, Kathryn Miller

HISTORIAN, Arita Sparks

UMVA REPRESENTATIVE, Elaine Miller

ADULT TEAM CHAIR, Douglas Waters

Thank you to the Docent Council

2000 - 2001 has been an exciting one. To paraphrase Bette Davis we fastened our seat belts and had a bumpy ride as we moved into our new home. The docents came through with flying colors. You participated in an arduous schedule of training sessions and seem to come out with more ideas, enthusiasm, and energy than before.

To date you have provided tours for a total of 5,060 people ranging from pre-school "littles" to senior citizens. Considering that this covers a total of approximately five months it is quite an impressive figure. The Museum in the Classroom docents took the museum to 2,401 students. Due to the our opening of our new building it was not possible to provide tours for our Images and Words program. Nonetheless the Images and Words MIC Docents provided 29 classroom presentations to 725 students from five high schools

Since the doors to the new building of the UMFA have opened you have been busy making up for lost time in giving tours. We would like to thank you for your continuing support of UMFA, for your professionalism and your strong advocacy of our educational programs.

Bernadette Brown, Curator of Educational Services

Virginia Catherall, Curator of Educational Services

Rebecca Pickett, Associate Curator of Educational Services

Heather Riggs, Education Specialist

UTAH MUSEUM OF FINE ARTS

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UNIVERSITY OF UTAH
UTAH
MUSEUM
OF FINE
ARTS

MARCIA AND JOHN PRICE
MUSEUM BUILDING

JOHN PRICE MUSEUM BUILDING

UNMA

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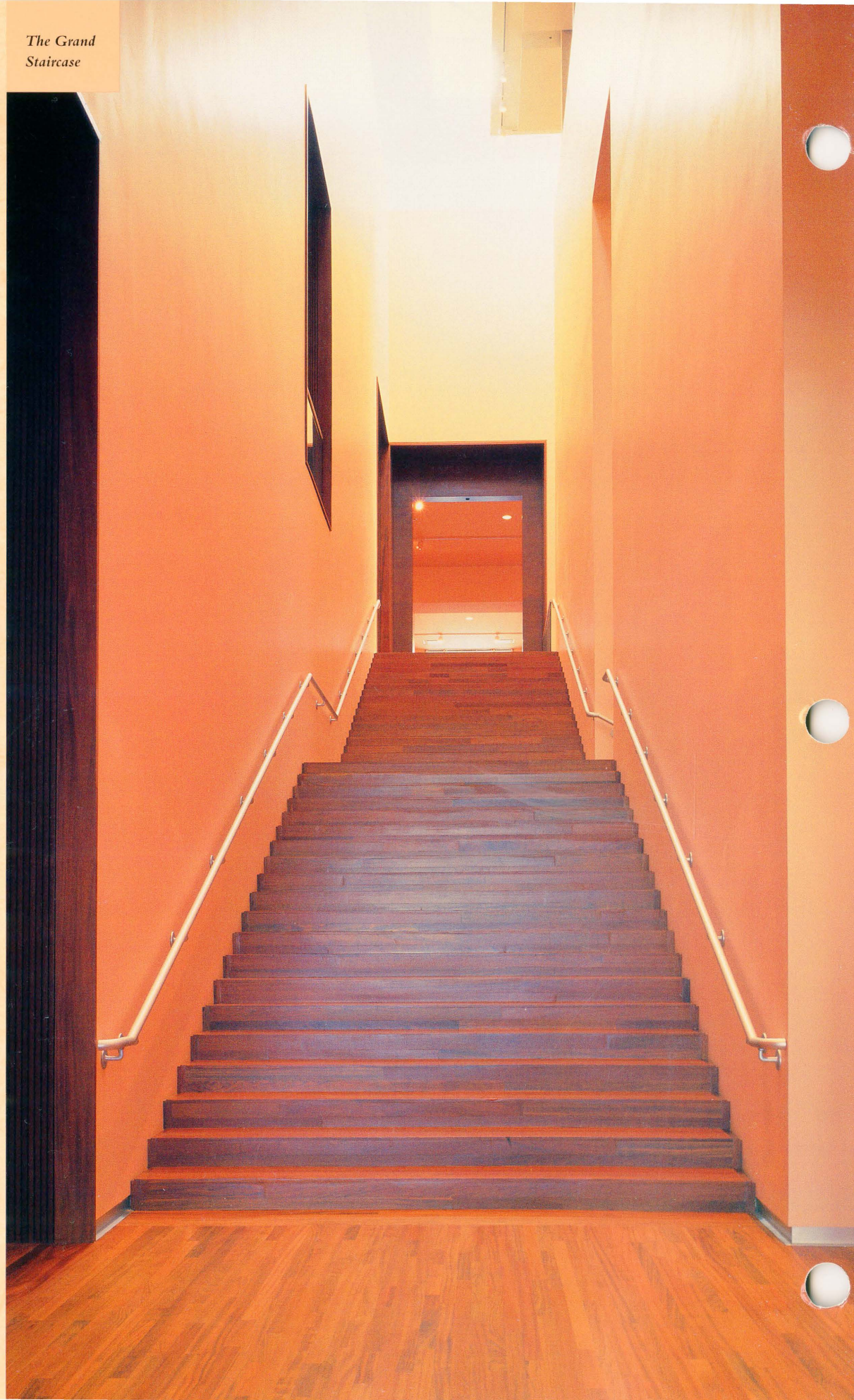
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Director's Foreword

The permanent collections of the Utah Museum of Fine Arts at the University of Utah, like those of any art museum, are the source of its reputation, its civic usefulness, its educational purposes, and for the pleasure and programs stemming from it. In the area extending from the Canadian to the Mexican border, and from Denver to the Pacific Coast, the Museum is the only general art museum with collections that range from the earliest Greek and Egyptian objects to the latest contemporary objects. Our mission was defined by President A. Ray Olpin, who retired in 1964, a few years before I arrived in early 1967 as founding director. At the 1951 dedication of the Museum, then quartered on the top floor of the Park Building, President Olpin compared the museum to a library. He inquired, "What would a university be without a library—the very backbone of a university? But almost equally important as the library, and in some respects far more valuable, is an art collection. After all, it holds the creation of people who lived at a certain period of time. It reflects the culture and background and tradition of peoples." In subsequent conversations with Dr. Olpin after I arrived, he made it clear that the Museum's collections should reflect the variety of cultural areas represented by the library. He understood that visual information as embodied in works of art was a special and direct way of communicating ideas and information. Perhaps Dr. Olpin realized, since he was a scientist, that through the neurons of the eye we receive the majority of the information on which we act.

The collection, which Dr. Olpin had acquired for the new Museum, was a mixed bag but provided some clue as to what was appropriate and possible for the Museum that he envisioned. The collection then consisted of French and Elizabethan furniture, 17th century tapestries and a portrait or two; a fine set of Elizabethan paneling; a variety of unrelated paintings of dubious attribution, and importantly, a large collection of Egyptian antiquities collected by Natacha Rambova (born Winifred Kimball Shaughnessy), the daughter of Mrs. Richard Hudnut (a Utah Kimball), from whose collection a good many of the objects in the museum originated. Other objects, for instance Peruvian and English silver, came from other sources, such as the Hatch family, among others. So the collection, as it existed when the Museum first opened, did have a relatively wide range of material.

Although the permanent collection is, without doubt, the main source of an art museum's renown and pleasure to both the casual visitor as well as the professional historian, this is not the whole story. Educational programs and activities springing from the collection are the way in which the museum's staff uses the collection to provide interest and imaginative pleasures, which can be generated for the benefit of the visitor. That brings to mind another important understanding President Olpin had of the meaning of the collection. He thought it highly likely that the Museum would remain the principal source in the visual arts for its immediate community, the students, and for that of the broader community, the general public. Thus, the Museum has, from the beginning, thought of itself as serving all the citizens of the state and region, and thus its name, the Utah Museum of Fine Arts.

This title is itself an encompassing description of the Museum's basic function for all citizens, as the state's primary resource in the visual arts. It is also true that this has been the impelling rationale for the Museum being free of charge and open every day. President Olpin had large plans for the UMFA, which would match his broad and visionary view of the importance of the Museum on campus and in the community. A bond issue had financed a separate museum building on a broad open space containing both the new museum of fine arts to be, and the university library. In his mind, this emphasized the relationship between the nature of a museum and a library. When I arrived, the future museum of fine arts was a large hole in the ground. I was instructed by Dean Edward Maryon, of the College of Fine Arts, to work with architects Edwards and Daniels to finish up the project. We occupied the new building from May 1970 to May 2001, when we closed the building for the move to this new facility.



Shen Chuan
ca. 1682-1760), Chinese
Two Cranes and a Peach Tree
Ink and color on paper
17 x 60 in.

Purchased with funds from
the M. Belle Rice Fund,
the Wilma T. Gibson
Unitrust, and the John
Preston Creer and Mary
Elizabeth Brockbank
Creek Fund
Museum # 1999.56.1

The building of the permanent collection really began when the new Museum opened. We opened with an exhibition that took up the entire exhibit space. It was *Objects USA*, a pivotal exhibition that suggested that craft objects were not just useful, but could be significant works of art as well. When that exhibit closed and we began to put up works from our own collection, we realized sadly how few these were. Shortly, Mrs. Marriner S. Eccles was brought to the museum by Mrs. Jack (Corinne) Sweet. Mrs. Eccles told me that she had been urged by her husband, Marriner, former chair of the Federal Reserve Board of Governors, after whom the Board's building is now named, to involve herself in a congenial Utah activity. She chose the newly opened UMFA. Mrs. Eccles recognized at once that we didn't have enough works to make an impact, and she asked me for ideas. Since there were few collections suitable for our mission in the valley, I suggested we should raise funds to buy art. She had the idea of a series of Sunday afternoon parties at the Eccles' apartment in the Hotel Utah, to recruit donors who would be asked to give \$1,000 annually toward a fund for museum acquisitions. This was a very successful venture, and from that point on the Friends of the Art Museum contributed annually at least \$50,000 for works of art. We had clearly in mind already that the collection was to follow its mission as a general collection, with a very broad range of cultures represented. We began by acquiring works of art that fit into the concept of our goals. By 1976 we had outgrown the original building and added a wing with contributions from the E. Parry Thomas Family and from Mrs. Elsa Bamberger Michael.

From those early days until the present, 34 years later, the Museum has continued on this highly focused program, so that as we move into this new splendid building, built with private gifts from the Museum's supporters, we can present a larger and more complete selection of the permanent collection. The new Marcia and John Price Museum Building for the Utah Museum of Fine Arts, at 74,000 square feet is more than twice the size of the building we have been occupying since 1970. The new home of the Utah Museum of Fine Arts is very largely the result of private funding by Museum patrons. A major gift from Marcia and John Price of over \$7 million permitted us to select a site and architects for the new building. The site was extremely fortuitous since it is at the southeastern end of a promenade, which extends from the Student Services Building and the Park Building to the new Museum Building. This presents an avenue into which students from a broad concentration of classroom buildings can move through the core of the lower campus. In short, the new Museum building is situated conveniently to the principal undergraduate general education classrooms. Other major donors to the construction of the new building included the George S. and Dolores Doré Eccles Foundation, with an initial \$2 million gift, and a construction gift from the Emma Eccles Jones Foundation of \$1.5 million for an education center, as well as gifts of \$600,000 from Katherine W. and Ezekiel R. Dumke, Jr., for our auditorium, and a gift from the G. W. Anderson Family of \$500,000 for the naming of the great hall of the Museum. Other major gifts resulting in the naming of galleries for the permanent collection and for research purposes are listed elsewhere in this publication.

The final phase of construction for the Museum was funded by the George S. and Dolores Doré Eccles Foundation for the building of a 10,000 square foot wing to house the Museum's extensive collections of non-Western art. This wing has been named in honor of Dolores Doré Eccles and of the Museum's Founding Director E. Frank Sanguinetti. This generous outpouring of funds for construction and also for endowments has established a promising base for the continuing growth of the Museum. A particularly handsome endowment from an old friend of the Museum, Phyllis Cannon (Mrs. Paul L.) Wattis for the acquisition of 20th century works of art must be noted. Many significant additions to the permanent collection have been gifts from donors or the result of funds given for acquisition. Four major gifts will be mentioned. The Val A. Browning Memorial Collection of 500 Years of European Masterworks; 2,000 works of African art represented by the Owen D. Mort gift, with assistance from the George S.

Francesco Solimena,
called Abbate Ciccio
(1657-1747), Italian
The Death of St. Joseph,
ca. 1698-1700
Oil on canvas
86 1/2 x 66 3/4 in.
Purchased with funds from
the Marriner S. Eccles
Foundation for the
Collection of Masterworks,
assisted by Friends of the
Art Museum, the John
Preston Creer and Mary
Elizabeth Brockbank Creer
Memorial Fund, and the
Cosgriff Endowment Fund
Museum # 1990.048.001



and Dolores Doré Eccles Foundation, and the gift of several hundred Chinese porcelains given by Bert G Clift along with a major endowment for their conservation and enhancement. A most significant gift of 600 important objects from Southeast Asia and India has recently been given to the Museum by the Christensen Fund. These gifts and others strengthen our focus on our mission and remind us of the essential role of private giving in building the Museum and supporting its development.

The Museum acknowledges with delight that the opening of the building on June 2, 2001 to the general public is the culmination of the extremely valuable contributions of many people: those who have given the necessary funds for the development and building of the collection, but also from those who were more directly involved with the planning and construction of our new facility. The architects, Machado and Silvetti Associates, have given us a building conceived with strong conceptual support and subtle and sophisticated relationships of internal space, following closely the program prepared by David Robinson of Polshek & Partners, and Prescott Muir Architects. The way in which the building respects both the general nature of the permanent collection and the need for spaces which articulate the broader civic functions of the Museum, is exemplary. Machado and Silvetti Associates were ably supported by the Utah architect of record, Prescott Muir Architects, and the University facilities planning personnel. David Tanner above all, but also including Randy Turpin, John Huish, and Ann Racer. We were fortunate in having a design-build situation, which included the people just named, and Layton Construction Co. The supervisors who kept construction standards and who met with Mr. Tanner and me every Thursday morning must be named. Mike Daniels, Kevin Charves, Calvin Ostler, Brian Hobbs, and Jeff Ambrose. These were indeed first-class gentlemen, and wonderful to work with. Moving into the new building and preparing for "business" was a period of great stress for the staff, already programming for the inaugural year. It must be recorded that the staff's response was exemplary and done with good grace, good humor, and good will. Their names are included elsewhere in this publication.

To summarize all of the above, it seems necessary to remind us again that when the Museum was established by President A. Ray Olpin, he compared us to a library in the breadth of the collections, and their inclusion of the cultural expressions of different peoples. This has been a constant goal in developing the collections. He also had an acute understanding that the Museum must be a source of pleasure and education to the broad, general public as well as the campus. Thus, our name, the Utah Museum of Fine Arts, and thus its significance as the primary resource in the visual arts for Utah. We have always thought of the Museum as a necessary bridge between town and gown, the campus and the general public. The Museum shares with the University, of which it is an integral part, the University's goal to create good citizens as well as practitioners of various professions. The Museum does so by giving every visitor the opportunity to experience different cultures from the earliest times to the present, and the shared and specific values that can be deduced. We have always been aware that in our "desert vastness" we are at substantial distance from other centers of culture and learning, and this has made it imperative that for the permanent collection we have striven to select within our means the best expression possible. All of this means that we have wanted to shape individual and civic life by providing for our visitors the imaginative enjoyment of the art of our world.

FRANK SANGUINETTI
Founding Director, Utah Museum of Fine Arts
University of Utah, Salt Lake City
May 2001



North View

Architects' Remarks

MACHADO AND SILVETTI ASSOCIATES, INC
ARCHITECTURE AND URBAN DESIGN

During the competition stage our ideas developed within the guidelines provided by the master plan. For us this implied more than just following established specifications for the building's placement: it required that the architecture of the new Museum acknowledge and exploit its privileged location at the terminus of the campus mall and its unique condition as a free-standing artifact seen against the spectacular backdrop of the Wasatch Mountain Range. These potential attributes also suggested that the Museum could afford visitors and users unique views out of the building in all directions, a condition rare to museums. As for its architectural context, the reverse was also true: the campus area surrounding the site offered little in terms of architectural features that may either impress or inspire our design. In addition, given the Museum's stated programmatic intentions, we decided early on to make the proposed Great Hall the centerpiece of the project, its tallest and most representative space — indeed to make it a powerful, singular space.

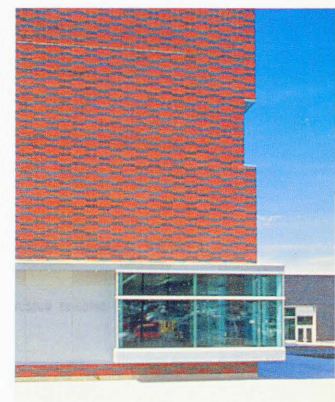




With all this in mind, the project evolved into a continuous succession of stepping prismatic volumes that wrap around as they ascend and culminate in the tall central space. This organization creates a spiral-like “crescendo” of discrete volumes, each one associated with specific and distinct programmatic elements. Thus the lowest corresponds to the auditorium, the next to the entrance and public services (such as the restaurant and bookstore) followed by art education, permanent galleries, etc. These terminate in the Great Hall, an icon against the dramatic natural setting, which dominates the ensemble and is crowned by a “halo” of green glass that marks it by night and day from the inside and outside as the building’s centerpiece.

To reinforce this strategy each of the volumes is distinguished from the others by a distinct and subtle combination of two different colors of brick, creating a unique pattern for each volume. This results in a gradation of five different tones for the five volumes — from darkest (for the auditorium) to lightest (for the Great Hall). Large protruding window volumes inset at the outer corners intensify the thrust of these volumes’ centripetal and upward movement. From all sides and perspectives, the Museum appears as a commanding, dynamic and abstract composition of articulated volumes, colors, and light.

Inside, the visitor is also drawn into this dynamic play of volumes and light by the tension developed between the easy, straightforward, and well-scaled circulation system that follows the organization of the galleries, and the Great



Hall's powerful diagonal force created by the relationship between the entry point and the over-scaled corner window. The visitor is thus constantly challenged by two realities: first, that of the exhibition spaces, which are entirely subordinated to the display of the collection, and second, that of the Great Hall's distortions of all normal parameters of light, scale, and function.

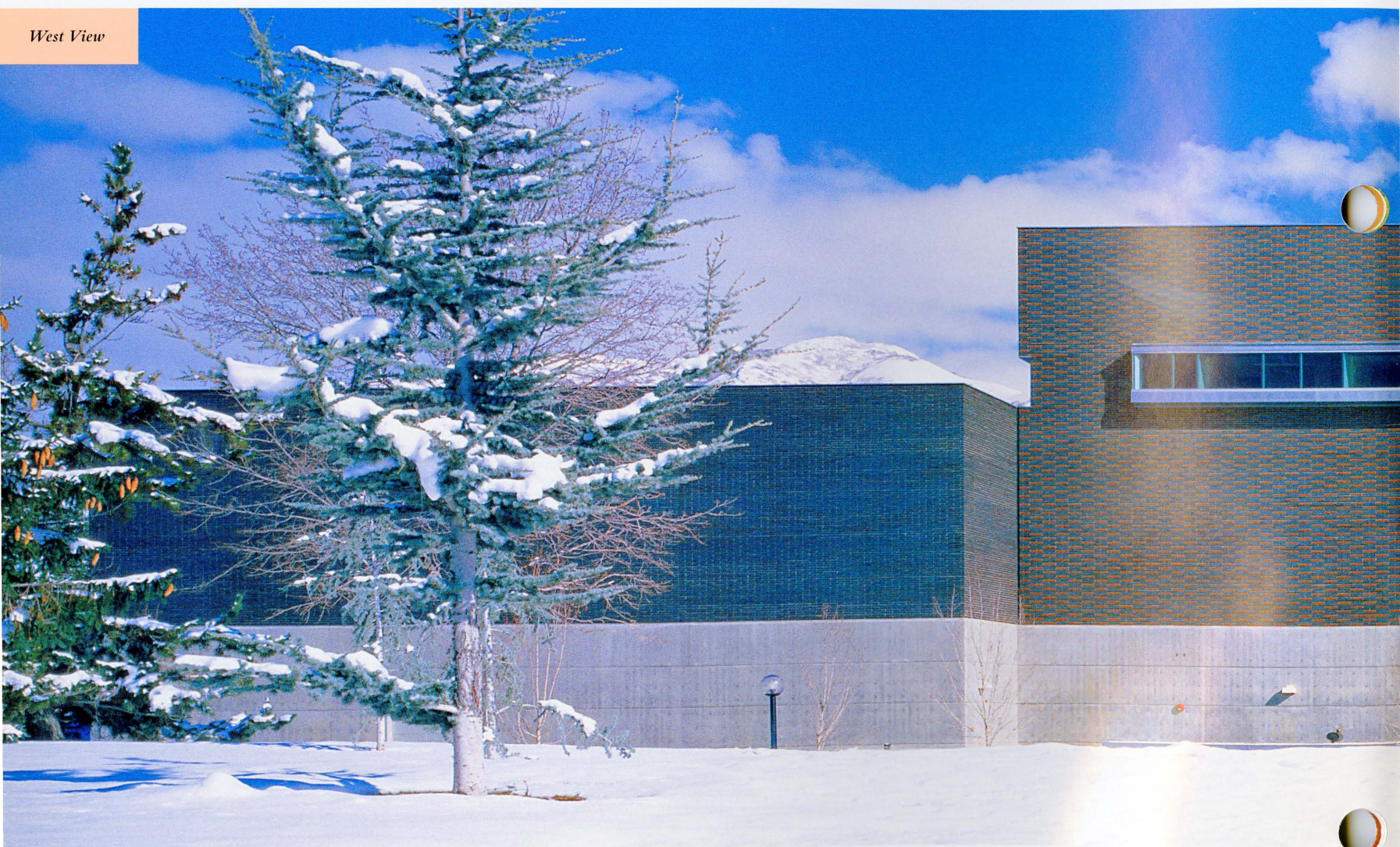
PRESCOTT MUIR ARCHITECTS

During the programming of the new Marcia and John Price Museum Building for the Utah Museum of Fine Arts, we identified the need for an assertive building that would provide an appropriate terminus to the pedestrian mall that extended from the Student Services building on the north to the Museum site on the southern edge of the campus. It was also desired that the new building should create an ensemble with the existing Business School and Art and Architecture buildings grouped around a common plaza. The building should simultaneously provide a symbolic image to the southern face of the campus, commensurate with the Museum's unique role

The [Marcia and John Price Museum] building provides a beautiful response to the 1960s architectural language of the campus [It possesses] extraordinary sculptural power ”

COMMENTS OF JURY WHICH
AWARDED THE PRICE MUSEUM
BUILDING A 2000 HONOR AWARD
FROM THE AMERICAN INSTITUTE
OF ARCHITECTS NEW ENGLAND

West View





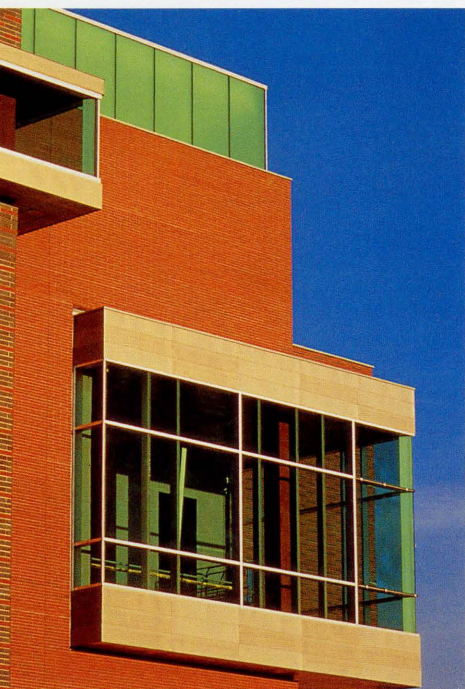
within the University and community at large. The selected design should provide a synthesis of these complex symbolic issues.

The project was issued by the State of Utah as a design competition. Given our understanding of the project, we felt that it was important to bring in a design architect to collaborate with us who had knowledge of museums, a proven affinity for masonry buildings and a classical compositional approach. After some deliberation, we felt the firm of Machado and Silvetti Associates was the perfect fit to the task. We were able to win the competition, which commanded a national response.

A fine arts museum with its demand for quality craftsmanship, complex technical requirements, and the logistics of constructing in a cramped site while accommodating the ongoing activities of the University, required identifying an experienced and capable general contractor. Layton Construction provided the credentials that we sought. They proved to be an excellent complement to our team. They were able to respond to the accelerated schedule, budget constraints, and realize the fine edifice that we have today



Marcia and John Price Museum Building



With their \$7 million gift to the Utah Museum of Fine Arts, the largest to a cultural institution in Utah's history, Marcia and John Price brought together many of their interests and convictions. Indeed, Mr. Price has described the gift as a "natural" choice for them. The Marcia and John Price Museum Building will provide classrooms and research areas for students, a variety of galleries for permanent and traveling exhibitions, a café, museum store, auditorium, and a large orientation conference area.

Marcia Poulsen Price, a fourth generation Utahn and University of Utah graduate, discovered her passion for the visual arts during her university days. After attending Lowell Lees' Pasadena, California, dramatic academy for two years, she returned to Utah to complete her degree. "Doug Snow changed my life with his Art 101 course," she says reflecting on her former U of U professor. "He focused on the study of the French Impressionists, why they were different, and how they changed the world of art. It was the most exciting thing I had ever heard, and a light bulb went on in my head."

From that stirring classroom experience has flowed a lifetime of discovery and service to arts organizations locally and nationally. In Utah, Mrs. Price has led students on docent tours of the Utah Museum of Fine Arts, chaired the Utah Arts Council, served on the U of U College of Fine Arts Advisory Board, and spearheaded the

assembling of a nationally recognized art collection displayed at JP Realty, Inc.'s corporate offices. On the national scene, Mrs. Price serves as a member of the National Committee for the Performing Arts at the Kennedy Center in Washington, D C., and as a trustee of the National Foundation for Advancement in the Arts (The Presidential Scholars)

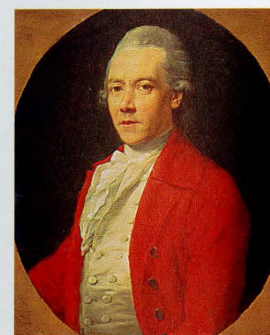
After fleeing Nazi Germany with his family John Price eventually arrived in Utah, where he entered the University of Utah as a geology major — and met Marcia Poulsen. His enterprising spirit was evident even in his youth when he formed a grocery delivery business at a young age. Today Chairman and CEO Mr. Price has built JP Realty, Inc. into a nationally known real estate investment company. Passionate about the opportunities he has enjoyed in America, Mr. Price has remarked. "Utah is and always will be home. I will do all that's possible, through government and philanthropic ventures, to give back to this community." He has kept his promise, serving on the University of Utah Board of Trustees and playing an active role in Utah's political scene. Nationally Mr. Price has been appointed a member of the Whitney Museum's prestigious Print Board. Now, through their magnificent gift to the Utah Museum of Fine Arts, the Prices will enrich generations of students, artists, and community members. Their close involvement in the development of the new Utah Museum of Fine Arts will allow it to continue to shape the visual arts culture of the region.

The Prices previously supported the museum through the sponsorship of two important exhibitions of American prints. *Depression Printmakers as Workers* and *American Women at Work*. Both featured works that gave Museum patrons a rare opportunity to view significant American artists' insights into the condition of American workers during the 1930s. As they have in their entrepreneurial, philanthropic, and community service endeavors, the Prices have approached art collecting with a passion and an insistence on excellence.

Marcia and John Price's strong belief in the importance of arts in the community will endure in this signature building, and will also be carried forward by succeeding generations who direct the activities of the John and Marcia Price Family Foundation.

*We make
a living by
what we get,
but we make
a life by
what we give*

WINSTON
CHURCHILL



Pompeo Batoni
(1708-1787) Italian
Portrait of Philip Livingston,
1783
Oil on canvas
27 x 22 in.
Purchased with funds
from the Marriner S.
Eccles Foundation for
the Marriner S. Eccles
Collection of Masterworks,
assisted by Emma
Eccles Jones
Museum # 1991.045.001

North View
Walkway



Dolores Doré Eccles & E. Frank Sanguinetti Exhibition Wing

Dolores Doré 'Lolie' Eccles," noted a friend in reflecting on her life, "was one of those rare individuals who had both the capacity and inclination to improve the quality of life in Utah. She knew how to make a difference and she did it." It is fitting, therefore, that her name, along with that of her friend and longtime Utah Museum of Fine Arts Director E. Frank Sanguinetti, be associated with the 10,000 square foot exhibition wing added to the new museum building. The wing's eight exhibition galleries will host thousands of students and museum patrons each year, and the facility will also include a research library and study center for detailed examination of the museum's collection by scholars and students. The galleries will house the museum's collection of decorative arts, as well as its Asian collection, both areas of particular interest to Mrs. Eccles.

The naming of the new wing pays tribute not only to Mrs. Eccles' lasting contributions to the fine arts in Utah, but also to the enduring friendship between Mrs. Eccles and Mr. Sanguinetti. They were confidants for more than 20 years until Mrs. Eccles' passing in 1994 sharing a common love of the visual arts. Upon hearing the news of a \$2 million grant from the George S. and Dolores Doré Eccles Foundation for the exhibition wing, Mr. Sanguinetti remarked that he was "deeply touched and honored that our friendship will be recognized in this very special way 'Lolie' Eccles was one of Utah's great ladies. She will forever be remembered as a passionate supporter of the arts."





In addition to her support of the arts, Mrs. Eccles gave her time and resources to assist numerous charities and causes. Mrs. Eccles contributed greatly to the founding of the Junior League of Ogden, Ballet West, and the Utah Museum of Natural History to name just a few of the organizations she served, and received a University of Utah Alumni Association Honorary Alumnus award. She was known in Utah communities as an advocate, a patron, and a friend.

The George S. and Dolores Doré Eccles Foundation was established by Mrs. Eccles and her husband George, chairman and CEO of First Security Corporation, to improve the quality of life enjoyed by the people of the Intermountain West. The Foundation has played an integral role in building the Utah Museum of Fine Arts into one of the premier university art museums in the country. Among its many acts of support was an important grant to secure the Owen D. Mort Collection of African Art for the museum. Early in the campaign to build a new Utah Museum of Fine Arts, the Eccles Foundation committed \$2 million, and followed that with the magnificent gift of an additional \$2 million for the exhibition wing. In addition, Mr. and Mrs. Eccles provided generously for the museum during their lifetimes, and through acquisition bequests and objects from their superb decorative arts collection. The Museum is honored to be one of scores of University of Utah, Mountain West, and national organizations that continue to be enriched by the generosity and vision of George S. and Dolores Doré Eccles.



Sino-Tibetan
ca. 1700-1900)
Wrathful Deity
Gilt bronze
Height: 6 3/4 in.
Bequest of Dolores Doré
(Mrs. George S. Eccles
Museum # 1994.042.001

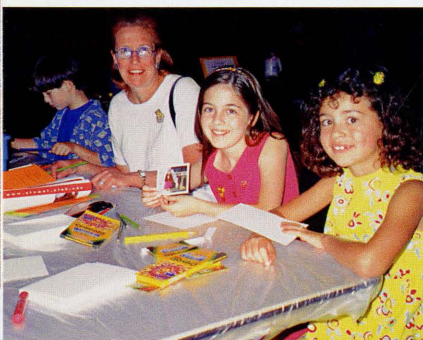
Emma Eccles Jones Education Center

The Emma Eccles Jones Education Center at the new Utah Museum of Fine Arts reflects both the lifelong passion Mrs. Jones held for early childhood education and her commitment to carry on the philanthropic philosophy of her parents, David and Ellen Stoddard Eccles. Mrs. Jones was born in her father's lumber camp in Baker City, Oregon, on March 6, 1898 and moved with her family to Logan, Utah, when she was eight years old. As a young woman, Emma Eccles pursued her higher education at Utah State Education College and Radcliffe College at Harvard University, completing her bachelor of arts degree in English from the University of California at Berkeley. Later, she became a certified teacher and earned her master of arts degree at Columbia University Teachers College in progressive education for kindergarten. After marrying LeGrande Jones in 1927 and settling in Logan, she helped establish the first kindergarten program there. Mrs. Jones directed that program for 10 years, donating her salary for supplies. After her husband died in 1937, Mrs. Jones moved to California where she directed innovative programs in children's education at Mills College.

The trustees of the Emma Eccles Jones Foundation chose to continue Mrs. Jones' vision of quality education through generous support toward program endowments at the new museum. This extraordinary generosity will make possible a dramatic increase in the museum's already extensive educational programming. The Emma Eccles Jones Education Center will include the following components.

- ☛ An education gallery featuring instructive exhibitions and family-based interactive activities that relate to the permanent collection.
- ☛ Expansion of the fourth grade *Partners* program to include more studio art opportunities.
- ☛ Participation of a larger number of high school students in the *Images and Words* writing program.
- ☛ Increased offerings of academic outreach studio art classes for middle school students that will utilize the permanent collection
- ☛ More opportunities for instructors to utilize the *Teacher Resource Center* where they may borrow art objects for use in the classroom.
- ☛ Augmented docent programs that include visits to classrooms throughout Salt Lake County and instruction for students who visit the museum to study both studio art and art history
- ☛ Continuation of the hugely popular *Third Saturdays* and *Artful Afternoons* that offer theme-based educational activities to all museum patrons.

The Emma Eccles Jones Foundation has long supported educational programs and acquisition efforts at the museum, and this latest gift demonstrates the Foundation's continued commitment to making the visual arts a key component of the education of Utah's students. In addition to the Utah Museum of Fine Arts, the Emma Eccles Jones Foundation has been a major supporter of many areas at the University of Utah, including the David Eccles School of Business, the Utah Museum of Natural History, Red Butte Garden and Arboretum Children's Center, and the Health Sciences Center. In every area, Mrs. Jones' commitment to educating young people continues to benefit Utah and its citizens.



*To understand
a successful
work of art—
a genuine product
of the human
imagination
—is also to
discover something
about who we are
and what
our place is
on this earth.*

DAVID T
McLAUGHLIN



Docent and Students
discuss "Princess
Eudocia Ivanovna
Galitzine as Flora"
painted by Marie-
-Elisabeth
-le Brun and a
gift to the Museum
from Val A. Browning.



G.W. Anderson Family Great Hall

MR AND MRS G W ANDERSON

MR AND MRS JOHN R ANDERSON

MR AND MRS J FLOYD HATCH

Among the first to capture the vision for a new Utah Museum of Fine Arts, the Anderson Family will be recognized through the naming of the museum's most prominent space. G W and Lee Anderson, along with their son and daughter-in-law John R. and Karen Anderson, and their daughter and son-in-law Carol Lee and J Floyd Hatch, are loyal friends of the University of Utah and the Utah Museum of Fine Arts. G W Anderson, a retired oil and gas executive, serves as an emeritus member of the U of U National Advisory Council and is a long time member of the Health Sciences Council Executive Committee. He received an Honorary Alumnus Award from the U of U in 1998. John Anderson, a National Advisory Council member, and Karen, his wife, join with Floyd and Carol Hatch to support the health sciences and the Crimson Club at the U. Floyd Hatch previously served as chair of the Health Sciences Advocates Committee. The dedication of the magnificent G W Anderson Family Great Hall will emphasize the family's commitment to world-class visual arts at the museum.





Katherine W. and Ezekiel R. Dumke, Jr. Auditorium

Katherine W. and Ezekiel R. Dumke, Jr., welcomed the opportunity to create a state-of-the-art auditorium that will host multi-media lectures, musical performances, film screenings, and many other events in the new Utah Museum of Fine Arts. The Dumkes' gift is the latest contribution of talents and resources to the Museum from two of its most enthusiastic and energetic supporters. Kay Dumke provided superb leadership as chair of the Museum's Advisory Board from 1992-94 and has also served as the chair of the membership, audience development, special events, and Museum store committees of the board. She and Zeke also direct the philanthropic activities of their family's foundations. Both alumni of the University of Utah, they have served on numerous university advisory committees, as well as on many boards locally and nationally. The Utah Museum of Fine Arts is honored by Kay and Zeke Dumke's friendship and personal involvement in making the Museum a leading visual arts resource in the Mountain West.



Adriaen Isenbrandt, or Ysenbrandt
ca. 1481-1551 Flemish
*The Madonna and Child Standing in an
Architectural Setting*, ca. 1530-1535
Oil on panel
14 x 9 3/4 in.
Gift of Val A. Browning
Museum # 1994.017.004

Newly Dedicated Spaces

JOAN B. AND JOHN H. FIRMAGE GALLERY

Vision, energy, and a passion for excellence have characterized Joan and John Firmage's business and civic careers — and they have brought those same qualities to their service to the Utah Museum of Fine Arts. An entrepreneur by family heritage and by nature, John H. Firmage, Jr., graduated from the U of U in 1955 with Phi Kappa Phi honors. He was a pioneer in the leasing industry and has built an equally enviable record in financial, automobile, and water conditioning and purification businesses. John has responded with vigor to calls for service on several University of Utah boards, as well as in the community. Joan Bennett Firmage, who received a B.S. degree from the U of U in elementary education, has given tirelessly to the Museum as a member of the Fine Arts Advisory Board and the Special Exhibitions Council. The Firmages' significant gift to the new Museum reflects not only their dedication to bettering the community, but also their generosity of spirit and continuing enthusiasm.

WILLIAM AND MARY GAY GALLERY

William (Bill) and Mary Gay understand the ability of art to inform and inspire. Long-time art collectors, they made an important contribution of objects to the Utah Museum of Fine Arts in 1984, including many magnificent porcelain birds by Edward Marshall Boehm. Most recently, the Gays demonstrated their commitment to the Museum through a generous gift toward construction of the new building. Bill Gay, who serves as a trustee of the Howard Hughes Medical Institute, has had a distinguished career as a business executive. He has been a member of the University of Utah's National Advisory Council since 1973, and received an Honorary Doctorate in Business from the U of U in 2000. The Museum is honored by the long-time friendship and generosity of Bill and Mary Gay.

MARY LOIS SHARP WHEATLEY GALLERY

The visual arts have played a central role in the life of artist Mary Lois Sharp Wheatley since her student days at the University of Utah, where she studied with the legendary portrait artist Alvin Gittins and received a B.F.A. in art in 1948. Mrs. Wheatley's husband, Jack R. Wheatley, made a gift for a gallery in her honor in appreciation of the foundation she received in fine art at the University of Utah. The former mayor of Palo Alto, Mr. Wheatley is a partner in WSJ Properties. The Wheatleys' interest in building a new home for the Utah Museum of Fine Arts reflects their love of the visual arts and their commitment to enhance the cultural lives of Utahns.

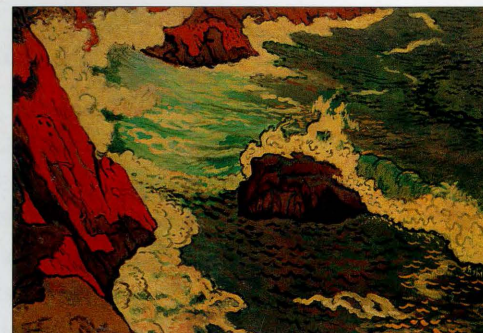
JARMAN FAMILY GALLERY

Jack Jarman and his wife, the late Helen (1920-1996) Jarman, have been long-time supporters of the Utah Museum of Fine Arts, having established the John W. and Helen Brown Jarman Family Fine Arts Acquisition Fund for the Museum in 1977. Mindful of the Museum's reliance on the generosity of collectors to build its permanent collection, the Jarmans recently made two spectacular gifts of paintings from their personal collection: two Maynard Dixon paintings in 1995, and a group of three Charles Russell canvases along with one Maynard Dixon-Edith Hamlin collaborative painting in 1998. When they learned of plans to build a new Museum building, the Jarmans stepped forward with additional support that will be recognized by the naming of the Jarman Family Gallery.

*Every great
work of art
has two faces,
one toward its
own time and
one toward
the future,
toward eternity*

DANIEL
BARENBOIM

George Lacombe
(1868-1916), French
La mer grise (The Gray Sea),
1890s
Oil on canvas
18 1/4 x 25
Purchased with funds from
Friends of the Art Museum
Museum # 1974.045



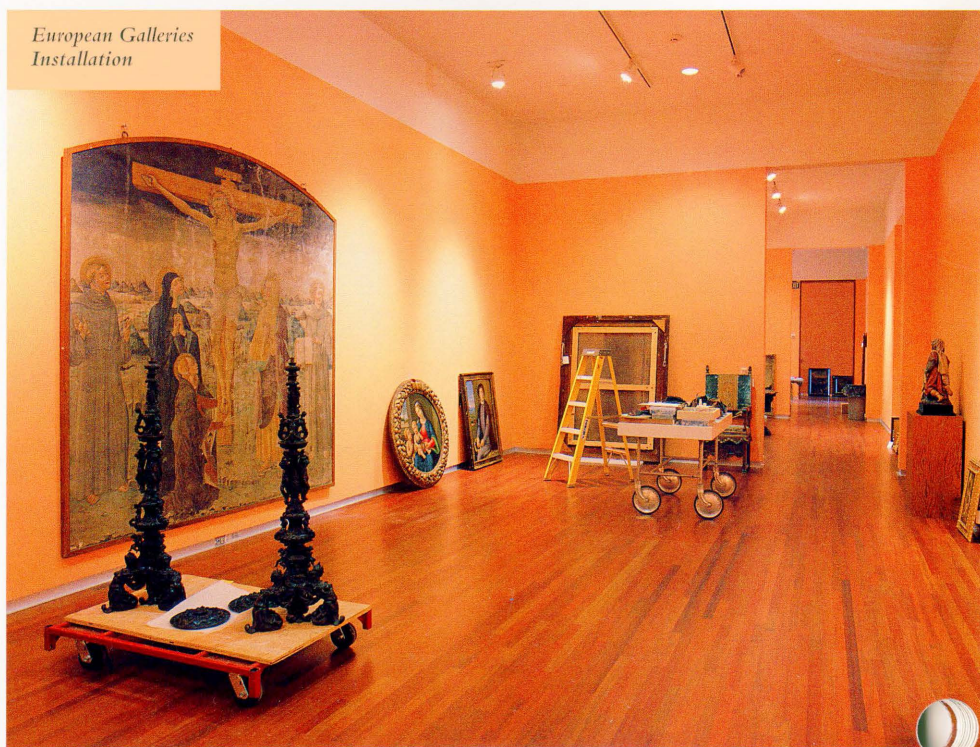


ELIZABETH CECELIA BROWN DEE RESEARCH CENTER

Elizabeth Cecelia Brown Dee (1921-1990) had a lifelong, keen interest in the visual arts. She enrolled in the University of Utah in 1939 but soon interrupted her studies to enlist in the U.S. Army Women's Auxiliary Corps as a draftswoman. In 1942 she studied at the Meinzing Art Institute in Detroit, Michigan, and later returned to Utah to work as a window designer. Soon after her marriage to Thomas D. Dee, II, in 1949 Mrs. Dee worked to enrich the arts in Ogden through volunteer work at the Bertha Eccles Art Center and with the Ogden Symphony-Ballet Guild. Mrs. Dee would have been thrilled with a new museum facility dedicated to research by students and independent scholars. Mr. Dee, who chairs the Dee Foundation, continues his association with the University of Utah as a member of the National Advisory Council and as a major supporter of health sciences, the arts and humanities at the U of U and throughout northern Utah. The Lawrence T. and Janet T. Dee Foundation takes great pleasure in honoring the memory of Elizabeth Cecelia Brown Dee through the dedication of this important Museum resource.

RICHARD AND SHIRLEY HEMINGWAY GALLERY

Knowing of their parents' interest in the visual arts, and their long association with the Utah Museum of Fine Arts, the children of Richard K. (1920-1996) and Shirley S. (1924-1992) Hemingway provided a generous grant from the Hemingway Family Foundation to dedicate a gallery in their name. Shirley Hemingway served on the Museum's Advisory Board, and supported Art in Bloom events at the Museum. Both she and her husband gave tirelessly of their time and resources to health care, fine arts, and other civic organizations along the Wasatch Front. Richard Hemingway was one of Utah's most distinguished bankers, having built both Commercial Security Bank and Idaho Bank & Trust into important Mountain West banking institutions before their sale to Key Bank in 1987. Henry S. Hemingway, the son of Richard and Shirley, continues the tradition of thoughtful service to the U of U as a member of the National Advisory Council.



THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS FOUNDATION GALLERY

The Church of Jesus Christ of Latter-day Saints Foundation's many grants to humanitarian, social services, health care, and arts organizations make a substantial difference in the quality of life for people in Utah and around the world. The Foundation's generous contribution toward construction of the new Museum is recognized in the dedication of a gallery that will feature art of Utah and the West during the Museum's grand opening. Funding for the Foundation is contributed by the following companies. Deseret Management Corporation, Beneficial Life Insurance Company; Bonneville International Corporation — KSL, Deseret Book Company; Deseret News Publishing Company; AgReserves, Inc., the Joseph Smith Memorial Building Restaurants and Catering; The Lion House; The Inn at Temple Square; and Zions Securities Corporation.

DAN AND SUSAN BERMAN GALLERY

Dan Berman, a prominent Salt Lake City attorney has for many years shared his passion for art with the community. Since 1982, Mr. Berman has donated several paintings to the Museum, most notably Maynard Dixon's *Montana Prairies* (1916), and Michael Coleman's *An Old Meeting Place* (1981). In 1999 he and his wife Susan allowed the Museum to mount an exhibition of their personal collection. Titled *A Personal View of the American West: Canvases from the Collection of Dan and Susan Berman*, the show drew many people into the Museum to view one of the best private assemblages of art in the Mountain West. The collection, featuring paintings by artists such as Thomas Moran and Joseph H. Sharp, reflects the Bermans' discriminating taste. Their generous spirit and commitment to the Museum are further exemplified by a major gift to the new building campaign.

THE BRADY-HANSEN BOARD ROOM

Rodney H. and Carolyn Hansen Brady chose to honor their parents — Jessie and Kenneth A. Brady and Ione and Leland J. Hansen — by making a gift to the new Museum in their memory. Mrs. Brady, who earned both her B.S. degree in elementary education and master's degree in educational studies from the U of U has served as a Museum docent since 1993. Mr. Brady, who received his B.S. and M.B.A. degrees from the U of U is the president of Deseret Management Corporation. He was awarded the University's Distinguished Alumnus Award in 1990, an honorary doctorate in 1997, and has served as chair of both the U of U National Advisory Council and the David Eccles School of Business National Advisory Board. The Bradys' gift reflects their enthusiasm for sharing the Museum's treasures with Utahns.



The Brady-Hansen Board Room

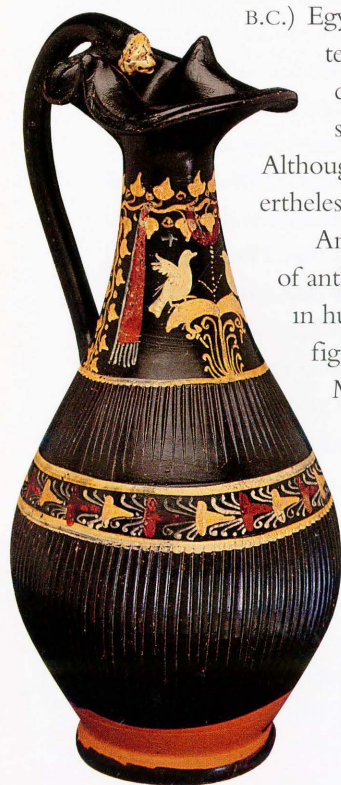


René Lalique
(1860-1945), French
Angel Doors, ca. 1927
(One of a pair illustrated)
Molded lead crystal
Each 101 3/4 x 27 3/4
x 1 in.
Gift of John and Glenn
Walker Wallace
Museum # 1970.005.002

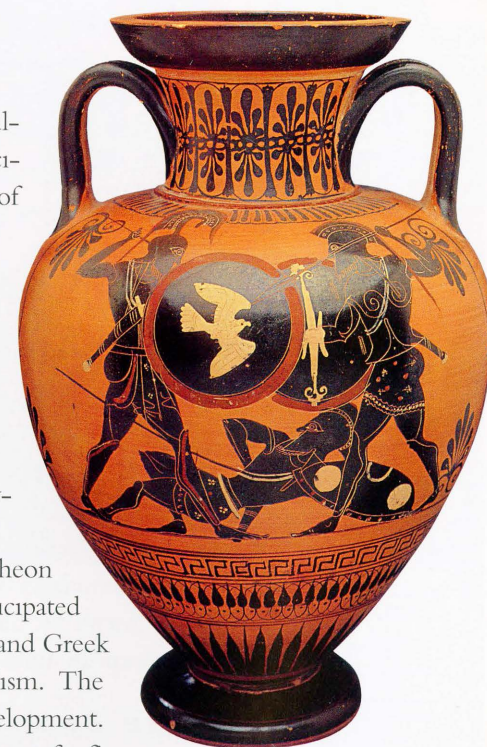
Ancient and Classical Art

Utah Museum of Fine Art collections that carry important information about our cultural heritage include objects from Egyptian, ancient Greek and pre-Columbian societies. Most Egyptian sculpture and pottery in this collection dates from the period of the New Kingdom (ca. 1570-1070 B.C.) which spanned the eighteenth to the twentieth dynasties. Highlights of the Museum's Egyptian collection include several important stone vessels from this period, as well as a funerary barge from the First Intermediate period, (2181-2040 B.C.) Egyptian religion was based on belief in an afterlife that replicated earthly existence; therefore funerary items were intended to help immortalize a deceased ruler. Egyptian artists developed a rigid canon for sculptural representations of a king or pharaoh to insure his identity throughout eternity. Although such funereal objects were not intended to be viewed by humans, they nevertheless provide us with an important record of everyday experience.

Ancient Greek civilization, in contrast, had a belief system that included a pantheon of anthropomorphic deities who had human personalities, human form and participated in human events such as the Trojan War. Greek art emphasized the individual, and Greek figural representations evolved from early stylization to a high degree of naturalism. The Museum's *Polykleitan God or Athlete*, (ca. A.D. 150-250) exemplifies this development. In their search for an idealized human form, Greek artists, too, developed a canon for figural representation, but unlike the Egyptian formula, theirs was based on measurements related directly to human scale as illustrated by the *Black-Figure Neck-Amphora* (ca. 510-500 B.C.)



ABOVE
Greek, from southern Italy (Gnathia)
Apulian Oinochoe, ca. 300 B.C.
Terracotta with glaze and added colors
Height 13 3/4 in.
Purchased with funds from Friends of
the Art Museum and Mr. and Mrs.
Robert W. Barker
Museum # 1990.039.002



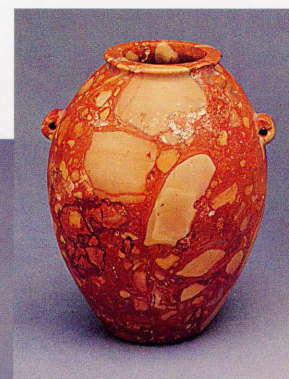
ABOVE
Manner of the Antimenēs
Painter, Greek
Black-Figure Neck-Amphora,
ca. 510-500 B.C.
Terracotta with glaze
Height 17 in.
Purchased with funds from
Friends of the Art Museum
and Emma Eccles Jones
Museum # 1990.001.001



ABOVE
Egyptian, Predynastic period
ca. 5000-3150 B.C.
Pottery Vessels

Pinkish buff pottery with red
painted decoration
Height from left to right: 5 3/4
in. 9 1/2 in. 11 3/4 in., 5 in.

Gift of Natacha Rambova
Museum # from left to right:
1952.068; 1952.124; 1952.036;
1952.122



ABOVE LEFT
Egyptian, New Kingdom
period ca. 1570-1070 B.C.
Porphyral Vessel
Red alabaster
Height 4 3/4 in.
Gift of Natacha Rambova
Museum # 1952.058

MARRINER S ECCLES FOUNDATION

Marriner S. (1890–1977) and Sallie M. (1908–1995) Eccles played a critical role in the formation of the Utah Museum of Fine Arts permanent collection — and their legacy continues to the present day through the extraordinary generosity of the Marriner S. Eccles Foundation. In 1971 Mr. and Mrs. Eccles invited family members and associates to join them in contributing to an annual acquisition fund for the Friends of the Art Museum, motivated by the Eccles' desire to assist in building the collection. Through her inspired initiatives, Sallie Eccles was a driving force behind the permanent collection's growth from 1,500 art objects in 1971 to over 17,000 in the year 2000

Marriner Eccles, the son of Scottish immigrants, rose through his own entrepreneurial zeal to become one of America's most illustrious businessmen. In 1928, Marriner cofounded First Security Corporation, one of the country's first multibank holding companies, and steered it and many other significant corporations, such as Utah International, Inc., through decades of growth and success. Mr. Eccles was perhaps the most remarkable economic thinker of his time, and became known as the architect of the modern banking system. He chaired the Federal Reserve Bank from

1934 to 1948 as it brought the United States out of the Great Depression by following his innovative theories on government economic stimulation.

In addition to chairing the Marriner S. Eccles Foundation, Sallie Eccles served on the boards of many civic organizations in San Francisco, California, and Salt Lake City, Utah, including the University of Utah National Advisory Council. Mrs. Eccles said of the Museum in 1984: "It is a window on the ages . . . it celebrates the wideness of the world." Her invaluable contributions to the Museum and its collection were recognized by the dedication of the Sallie Madison Eccles Sculpture Terrace in 1991. Since 1980, the Marriner S. Eccles Foundation has directed annual gifts toward the acquisition of major additions to the collection, leading to the establishment of the Marriner S. Eccles Collection of Masterworks. The works range from Greco-Roman pieces of the 1st Century B.C., through American, French, Italian, English, pre-Columbian, and Japanese objects. The Collection of Masterworks also includes representative paintings from such prominent artists as Benjamin West, John Singer Sargent, and John Singleton Copley



ABOVE
Roman, Imperial period ca. A.D. 150–250)
Polykleitan God or Athlete
Crystalline Greek mainland marble
Height 9 5/8 in.
Purchased with funds from the Marriner S. Eccles Foundation
for the Marriner S. Eccles Collection of Masterworks
Museum # 1989.005.001



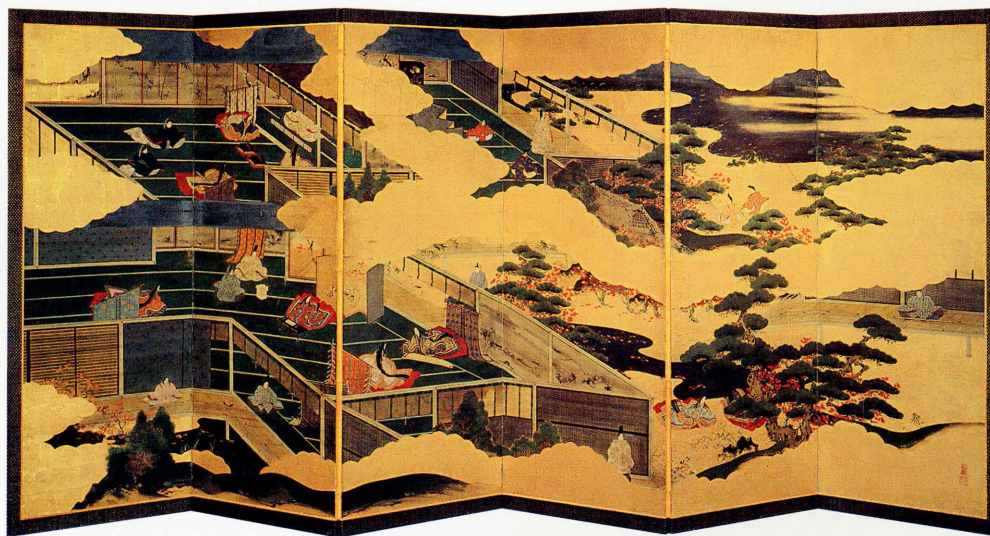
BELOW
Greco-Roman
Season Sarcophagus of the Constantinian Period,
ca. A.D. 325
Marble
18 1/2 x 58 1/2 x 20 3/8 in.
Purchased with funds from
the Marriner S. Eccles
Foundation for the Marriner
S. Eccles Collection of
Masterworks
Museum # 1989.005.002

Asian Art

The Asian collection at the Utah Museum of Fine Arts introduces visitors to both secular and religious art from this culturally diverse part of the world. In regions such as South and Southeast Asia (India, Indonesia, etc.) religious art predominates, and was often produced in durable materials such as stone. In the Far East (China, Japan, and Korea) much secular art, in the form of paintings, ceramics, jade, lacquer ware, and textiles not only survives but also is held in high esteem.

Hinduism and Buddhism, two of the major religions born in Asia, greatly affected South and Southeast Asia cultures in particular. By the third century A.D. Hinduism had grown out of the Vedic and Brahmanic texts of the first and second millennium B.C. It transformed the ancient texts' abstract concepts and eventually created a

BELOW
India, Bihar area ca. A.D. 900–1100
Torso of a Male Deity
Sandstone
Height 24 1/4 in.
Purchased with funds from
Friends of the Art Museum
Museum # 1974.037



ABOVE
Japanese, anonymous Kano School
with Tosa School influence, Tokugawa
(Edo period (1615–1868))
The Tale of Genji
Pair of six-panel folding screens,
colored ink and gold on paper
Each 67 3/8 x 150 in.
Purchased with funds from the Marriner
S. Eccles Foundation with assistance from
Professor and Mrs. Lennox Tierney for the
Marriner S. Eccles Collection of Masterworks
Museum # 1991.068.001
A (illustrated) B

RIGHT
Sino-Tibetan
ca. 1700–1900)
Two Wrathful Deities
Gilt bronze
Height from left to
right: 7 in. 6 3/4 in.
Bequest of
Dolores Doré (Mrs.
George S.) Eccles
Museum # from
left to right:
1994.042.002, 003



ABOVE
Thailand (Siam), Ayutthaya
period ca. 1700s)
Walking Buddha
Bronze
Height 44 1/4 in.
Purchased with funds from
Friends of the Art Museum
and Mrs. Richard Hudnut
by exchange
Museum # 1972.049.002.002

THE CHRISTENSEN FUND

The Christensen Fund made an extraordinary gift in 1999 of nearly 300 art and ethnographic objects from a broad range of Asian and South-east Asian cultures, including those of

China, Java, Thailand, India, and Burma. These splendid objects from both the secular and religious realms form the cornerstone to the museum's growing Asian collection. Highlights of

the Christensen Fund gift include two groupings of architectural carvings, one in stone from eastern Java featuring a terra cotta female head from east Java, circa 11th century, the other in wood

from South India that includes a 17th century — early 18th century south Indian lintel panel depicting the wedding of Siva and Parvati, and important examples of Chinese Bencharong



ABOVE
Munakata Shikō (1903–1975),
Japanese
*The Disciple Sariputra
(Sharihotsu) Master of Wisdom*,
1939
Woodblock print
43 x 13 in.
Purchased with funds from
the Phyllis Cannon Wattis
Endowment for the
Acquisition
of 20th Century Art
Museum # 1998.23.1

RIGHT
Japanese, Edo period ca. 1600s)
*Tea Ceremony Bowl with Lacquered
Wood Lid*
Mino Kasahara Stoneware
4 3/4 in. high x 14 1/2 diameter
Purchased with funds from the
M. Belle Rice Fund and the John
Preston Creer and Mary Elizabeth
Brockbank Creer Fund
Museum # 1997.33.2 A–C



BELOW
China, Transitional Ayutthaya,
late 1700s
Bencharong Covered Bowl
Porcelain
8 5/8 in. high x 8 3/8 in. diameter
Gift of the
Christensen Fund
Museum
1999.55 185



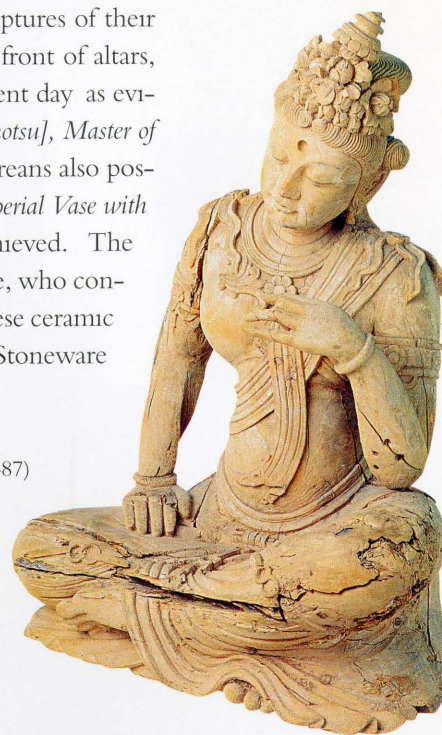
export ware made for the Thai market.
These and other splendid objects from
the gift will enrich the educational
resources of the museum, forming the
core of many future art and ethnographic

exhibitions of the region's cultures.
In addition, the museum's active acqui-
sition program will continue to build
upon and complement the Christensen
Fund collection.

diverse pantheon of personalized gods, including Shiva the destroyer (*Shiva Nataraja [Shiva as Lord of the Dance]*, A.D. 1000-1100). At approximately the same time that Hindus started building temples and carving sculptures of their gods and goddesses, Buddhists began to do the same. Monastic communities often worshipped in front of altars, which featured images of Buddha. Buddhism has inspired imagery over the centuries up to the present day as evidenced in many of the Museum's holdings such as the woodblock print *The Disciple Sariputra [Shariputra]*, *Master of Wisdom* (1939) by the 20th century Japanese artist Munakata Shikō. While the Chinese and the Koreans also possess rich heritages of religious art, they have excelled in the creation of secular art. The Chinese *Imperial Vase with Bats and Clouds* (ca. 1736-1795) exemplifies the refined style that Chinese imperial ceramicists achieved. The Koreans, inheritors of Chinese techniques in glazed wares, passed along their expertise to the Japanese, who continue to treasure the traditions and forms of both folk works and sophisticated, glazed ceramics. Japanese ceramic aesthetics are illustrated by the Museum's *Tea Ceremony Bowl with Lacquered Wood Lid*, Mino Kasahara Stoneware from the Edo period (ca. 1600s).



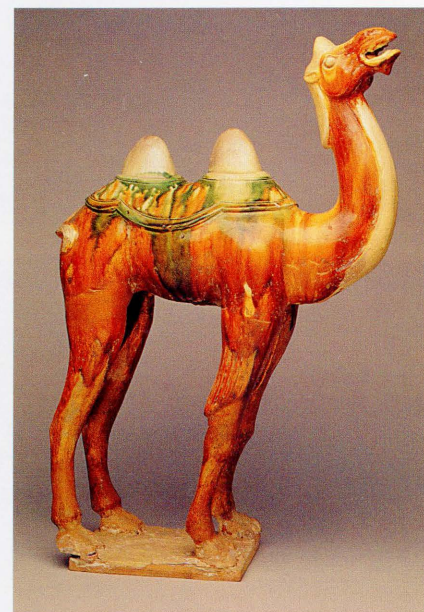
UPPER RIGHT
Chinese, early Ming dynasty ca. 1403-1487)
Guanyin
Wood (formerly polychromed)
Height 30 in.
Purchased with funds from the Friends
of the Art Museum and Drs. Helmut
G. and Maud E. Callis
Museum # 1977.241



LEFT GROUPING
LEFT Chinese, Qianlong period
ca. 1736-1795)
Imperial Vase with Bats and Clouds
Porcelain with red and blue decoration,
Height 21 5/8 in.
RIGHT Chinese, Qianlong period
ca. 1736-1795)
Meiping Vase
Porcelain
Height 13 1/8 in.

BOTTOM Chinese, Yongzheng
period ca. 1723-1735)
Saucer Dish
Porcelain with famille rose decoration,
5 1/4 in. diameter
Promised gifts of Mr. Bert G. Clift

RIGHT
Chinese, Tang dynasty (A.D. 618-906)
Camel
Earthenware with chestnut and three-
color (*sancal*) glazes,
Height 25 7/8 in.
Gift of Professor and Mrs. Lennox Tierney
and Friends of the Art Museum
Museum # 1977.240



BERT G. CLIFT

For Bert G. Clift, collecting Chinese porcelains has been a long-time passion. A genuine connoisseur, Mr. Clift has built an extraordinary collection mostly from the Qing Dynasty

(1644-1912), but also from the Song (960-1279) and Ming (1368-1644) Dynasties.

A large number of pieces are of very high quality, having been made for imperial use or to equally elevated

standards. Typical of the collection's excellence is an imperial vase from the Qianlong period (1736-1795), with a field of small red bats and elegantly stylized clouds. Mr. Clift's association with the Museum goes back to the early

1970s, and a portion of his collection has been on permanent display ever since. The gift of his collection, promised through a bequest, will give the Museum a significant foundation in the important area of Chinese ceramics.



LEFT
India, Southern (Tanjore),
Chola dynasty
ca. A.D. 1000-1200)
Shiva Nataraja (Shiva as Lord of the Dance)
Cast bronze, Height 27 in.
Extended loan from the Christensen
Fund Collection

BELOW
Liu Danzhai (b. 1931 Chinese
Untitled [Black and White Horses] 1980
Ink on paper
23 1/8 x 37 1/2 in.
Gift of Dr. Marcus Jacobson
Museum # 1993.028.010



DR MARCUS JACOBSON

A particularly knowledgeable and enthusiastic collector Dr Marcus Jacobson has given the Museum several important early modern and modern Japanese paintings as well as a group

of wonderful scrolls by 19th and 20th century Chinese painters. Among these is a highly regarded landscape by the Japanese nanga painter Nanmei 1795-1878 which adeptly illustrates the

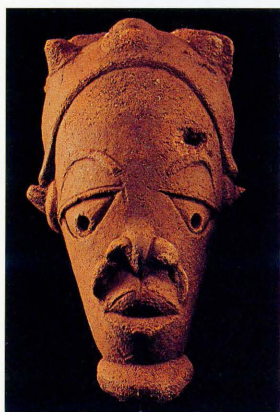
adoption of Chinese painting techniques by Japanese painters. Also donated by Dr Jacobson is a delightful painting of black and white horses by the Chinese artist Liu Danzhai (b. 1931). Dr

Jacobson's extensive, careful research, which has accompanied his donated objects, make them particularly valuable contributions to the Asian collection.

African, Oceanic, & New World Art

In order to acquaint audiences with non-Western European-based cultures, the Museum has acquired objects that build upon generous donations of material from Africa, the Americas, Oceania, and other cultures. The strength of the African collection lies in its wealth of masks, illustrating not only numerous cultures but also various types of masks within each culture. With two thousand works from various Zairian cultures as its core, objects from other African cultures have been acquired, resulting in one of the finest collections of its kind in the country. Major holdings from various American and

Oceanic cultures also enrich the collection, such as Navajo weavings, Pueblo pottery and Northwest Coast objects such as the Raven Mask from the Kwakiutl culture of British Columbia. The pre-Columbian collection features three striking Mayan figures from the island of Jana.



LEFT
Nigeria, Nok ca. A.D. 100–200)
Male Head
Terracotta, Height 11 1/4 in.
Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks
Museum # 1995.024.001



LEFT
Guatemala, Mayan, Central Petén-Tikal/Uaxactun region ca. A.D. 500–800)
Pair of Urns
Buff clay with dark red on light red, black and traces of white polychromy
Height 14 1/2 in.
Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks
Museum # 1987.057.001 (illustrated), 002



BELOW
Zaire, Komo culture
Nsembu Mask
Wood with red and white polychromy
13 1/4 in.
The Owen D. Mort, Jr. Collection of African Art assisted by the George S. and Dolores Doré Eccles Foundation
Museum # 1985.052.708



LEFT
Southwest Pacific, New Ireland
Malanggan Frieze
Wood and pigment
13 1/2 x 81 1/4 in.
Ulfert Wilke Collection, purchased with funds from Friends of the Art Museum
Museum # 1982.001.007

LOWER LEFT
Southwest Pacific, New Ireland
Tatanua Mask
Wood, fiber, prickly fruit, lime, earth, pigment
Height 17 5/8 in.
Ulfert Wilke Collection, purchased with funds from the Friends of the Art Museum
Museum # 1983.001.009

OWEN D. MORT, JR.

The collecting passion and public spiritedness of Owen D. Mort, Jr., have serendipitously led the Utah Museum of Fine Arts to be recognized as the home of one of the finest African collections in the

country. In 1985, with the assistance of the George S. and Dolores Doré Eccles Foundation, 1600 pieces of Mr. Mort's collection came to the Museum. In addition, since 1987, Mr. Mort has made additional significant gifts from his remain-

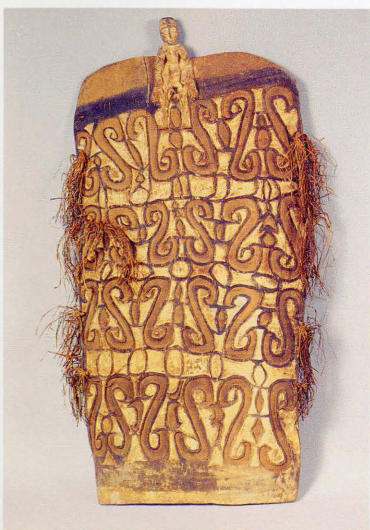
ing assemblage of African, Ghandaran, and Japanese objects. Among the highlights of Mr. Mort's gifts is a Nsembu Mask, of the Komo (Kumu) peoples, from the Democratic Republic of the Congo (Zaire). The mask provides important

insight into the spiritual practices of the Komo people. The extensive research and field notes that accompany the objects make the Mort Collection one of the most valuable resources of its kind anywhere for the study of central African culture.



ABOVE
Mexico, Colima ca. A.D. 200)
Seated Figure
Ceramic
Height 14 in.
Purchased with funds from
Friends of the Art Museum
Museum # 1985.004

BELOW
Indonesia, Irian Jaya, Asmat culture
(late 1900s)
Traditional Jamas shield
Rhizophore wood, pigment, sago leaf
Gift of Stephen C. Chiaramonte
Museum # 1998.57.3



These life-like terracotta funerary figurines, while only 5 to 15 inches high, are so accurate in detail they could have been portraits of the deceased. They take the form of men and women, chiefs, priests, warriors and ladies who are represented in all the variety of their colorful costumes and sumptuous ornaments. To a core of Oceanic material has been added major works from the Asmat people of New Guinea. Notable also within the Oceanic collection are a Malanggan Frieze and a Tatanua Mask from New Ireland, examples of the type of art pieces created for the Malagan ceremony. The name, "malagan," is taken from the clan ceremony to honor the dead. A striking feature of malagan sculptures is the wealth of motifs used in a single piece: human heads, birds, fish, snakes, pigs, feathers, scrolls, and lattice work.



FAR LEFT
American, Navajo
(late 1800s)
Germantown Eyedazzler
Aniline dyed wool
and cotton
85 x 53 1/4 in.
The Judge Willis W. Ritter
Collection of Navajo
Textiles
Museum #
1975.078.020.013

LEFT
Mexico, Mayan, region
of Copan? Late/Terminal
Classic period
ca. A.D. 800-950)
*Male Standing Figure with
Perforated Phallus and Box*
Terracotta with red
and black polychromy
Height 9 7/8 in.
Purchased with funds
from Friends of the
Art Museum
Museum # 1988.021.001

BELOW
British Columbia,
Kwakiutl culture
Raven Mask
Wood and polychromy
pigments
11 1/2 x 35 x 6 11/16 in.
Ulfert Wilke Collection,
purchased with funds
from Friends of the
Art Museum
Museum # 1981.016.002



STEPHEN C CHIARAMONTE

Stephen C. Chiaramonte was among the first unofficial Westerners to visit the Asmat area of Irian Jaya on the island of New Guinea in 1992. He has made several subsequent visits, each

time traveling extensively by canoe and foot to reach the extremely remote home of this 400 year old civilization. Though not an art historian or anthropologist by training, Mr. Chiaramonte has devel-

oped a passion for the art and culture of the Asmat while building a career as a successful corporate executive. He curated an important exhibition of Asmat material at the Museum in 1998, and subsequently donated many objects that reflect

the unique, highly refined, and dynamic aesthetic culture of the Asmat. Mr. Chiaramonte's generosity and vision provide Museum visitors with a rare opportunity to learn about one of the world's most extraordinary cultural treasures.

European Art

The Utah Museum of Fine Arts is the only museum in the Mountain West with an extensive collection of European art that represents a millennium of artistic creation. From the 1950s onward, the collection was formed by donations from generous local patrons. Since the 1970s a careful acquisition program has led to a body of art works with particular emphasis on French, Netherlandish, and Italian art. Such cultural diversity not only enriches students' curricular activities, but also presents a unique opportunity for the public to acquaint itself with the

visual art traditions of Europe. For example, visitors to the Museum may pause to admire one of the largest fresco fragments in the United States, a 15th century Crucifixion scene from Italy or spend time perusing the fine collection of Italian Renaissance art of sacred and secular images. They may be amused by the *Dance Around the Maypole*, a celebration of peasant life by Pieter



LEFT
Jan Provost, or Provoost (ca. 1465–1529),
Flemish
The Madonna Nursing the Infant Christ,
ca. 1520–1525
Oil on panel, 13 1/4 x 9 1/2 in.
Gift of Mr. Val A. Browning
Museum # 1994.017.002



ABOVE
Jean-Léon Gérôme (1824–1904),
French
*Study for Dernieres prieres des
martyrs Chrétiens (The Christian
Martyrs' Last Prayer)*
Oil on canvas
34 1/2 x 59 in.

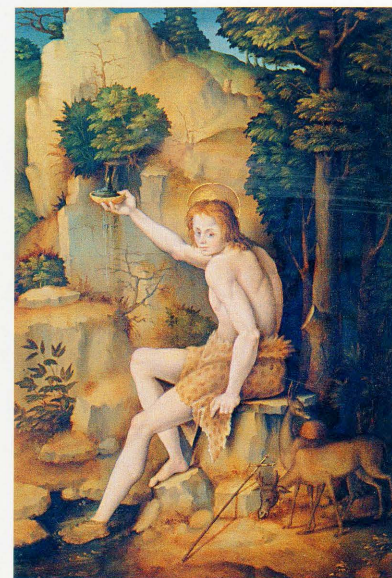
Gift by exchange from Mrs. Paul L.
Wattis, Lloyd Anthony Ruocco, and
Ilse Hamman Ruocco, assisted by
Friends of the Art Museum and the
M. Belle Rice Endowment Fund
Museum # 1988.014.001



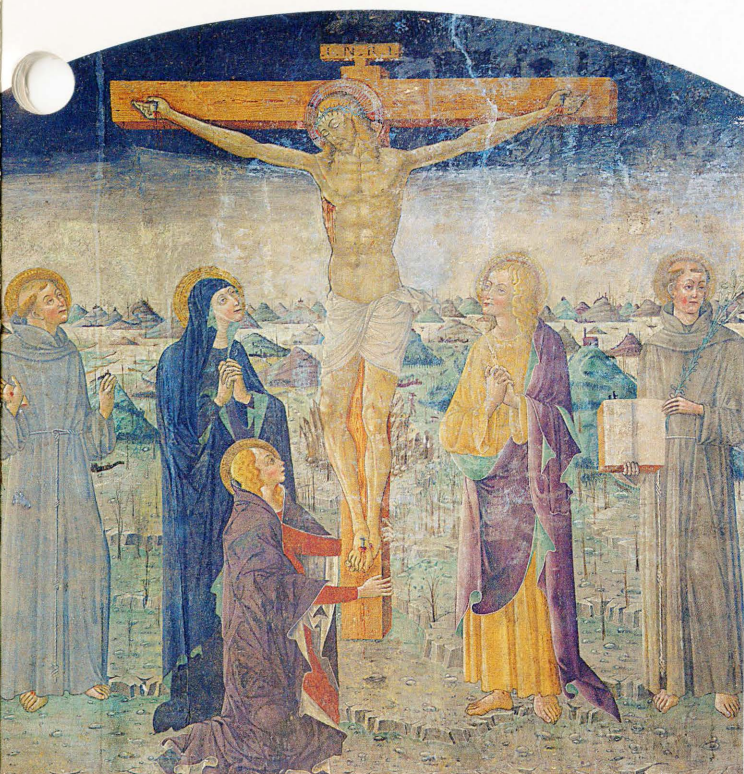
ABOVE
Unknown artist, French
St. Catherine of Alexandria,
late 1400s
Polychromed limestone
Height 45 3/4 in.
Purchased with funds from
Friends of the Art Museum
Museum # 1974.035



ABOVE
Ambrosius Benson (ca. 1495–1550), Flemish
Elegant Couples Dancing in a Landscape, ca. 1545
Oil on panel
52 5/8 x 43 in.
Purchased with funds from Mrs. Howard J
Stoddard in honor of John Preston Creer and
Mary Elizabeth Brockbank Creer
Museum # 1976.016



ABOVE
Francesco d'Ubertino Verdi, called il Bachiacca
(1494–1557), Italian
St. John in the Wilderness, ca. 1535
Oil on panel
16 1/2 x 11 1/2 in.
Purchased with funds from the Friends
of the Art Museum
Museum # 1973.080.005.001



ABOVE
 Polidoro di Bartolomeo
 (active 1457-1483) Italian
*Crucifixion with Saints (Virgin
 Mary, Mary Magdalene, St. John
 the Apostle, St. Francis of Assisi, and
 St. Anthony of Padua)* ca. 1480?
 Fresco transferred to canvas
 103 1/8 x 101 1/8 in. sight size
 Partial gift of Mr. Garner D
 Irvine with additional funds
 provided by Mrs. LaReta
 Creer Madsen Kump
 Museum # 1984.088



ABOVE
 José Aparicio (1773-1838) Spanish
Portrait of Jean-Louis Reymier, 1806
 Oil on panel
 48 1/2 x 38 1/2 in.
 Purchased with funds from the Marriner
 S. Eccles Foundation for the Marriner S.
 Eccles Collection of Masterworks
 Museum # 1984.060



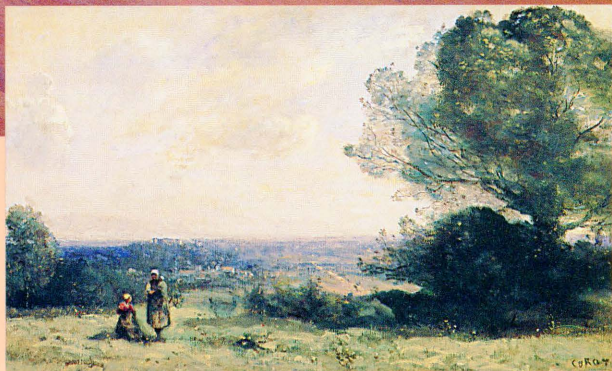
TOP RIGHT
 Sir Anthony van Dyck
 (1599-1641), Flemish
Portrait of Hendrik van der Poel
 Oil on panel
 16 1/4 x 12 1/2 in.
 Gift of Mr. Val A. Browning
 Museum # 1993.034.003

Brueghel the Younger, a Flemish painter of the 16th-17th century or admire a marvelous *Memento Mori* still life painting by 17th century Dutch master Vincent Laurensz van der Vinne. A fine portrait of the *Young Countess Schouvalof [Elizabeth Vladimirovna]* by Marie-Louise-Élisabeth Vigée le Brun introduces visitors to French painting of the 18th century. An impressive late-19th century canvas, *La mer grise*, by French painter Georges Lacombe hints at the revolutionary changes in artistic creation that were to take place in the 20th century. Finally a set of glass doors created by internationally-renowned “architect in glass” René Lalique presents an example of the French Art Nouveau movement, one of the innovative styles with which European artists experimented in the 20th century.

Aside from paintings and sculpture, the UMFA also has an extensive collection of European prints. Again, initially the collection came into being serendipitously through donations by collectors. Later works on paper were acquired with specific goals in mind — as teaching tools in the history of printmaking, as examples of the various printmaking techniques, and for the aesthetic pleasure they provide the viewer.



BOTTOM RIGHT
 Léon-Jean-Basile Perrault (1852-1908), French
Mother and Child, 1897
 Oil on canvas
 45 1/2 x 32 3/4 in.
 Bequest of the John M. and Glenn Walker
 Wallace Estate
 Museum #1989.003.013



REMBRANDT GIVES A WORD OF ADVICE
ABOUT THE HANGING OF ONE OF HIS PICTURES
IN HASTE • 27 JANUARY 1639

*My Lord, hang this piece in a strong light, so that one
may look at it from a distance, and it may appear at its best*

REMBRANDT VAN RIJN TO CONSTANTIN HUYGENS

UPPER RIGHT

Pierfrancesco di Jacopo di Sandro Foschi, also called Pierfrancesco di Jacopo di Domenico Foschi (1463-1530) Italian
Madonna and Child with the Infant St. John and a Goldfinch, ca. early 1500s
Oil on panel
34 1/2 in. diameter
Gift of Mr. and Mrs. Val A. Browning
Museum # 1974.020

RIGHT

Marie-Louise-Elisabeth Vigée le Brun (1755-1842) French
Portrait of the Young Countess Schouvalof [Elizabéth Vladimirovna] 1797
Oil on canvas
33 x 27 3/4 in.
Gift of Val A. Browning
Museum # 1993.034.014

BELOW

Pieter Brueghel the Younger (1564-1637/1638), Flemish
Dance Around the Maypole, ca. 1625-30
Oil on panel
20 7/8 x 29 1/2 in.
Gift of Val A. Browning
Museum # 1992.020.001

VAL A BROWNING MEMORIAL COLLECTION OF 500 YEARS OF EUROPEAN MASTERWORKS

Val A. (1895-1994) and Ann Chaffin (1901-1975) Browning, Utah natives, were citizens of the world who had lived for many years in Europe and traveled extensively. Nevertheless, their home was Utah and especially Ogden. Val was born in Ogden as a member of the renowned Browning gun family. During his career Val was responsible for innovative and important contributions

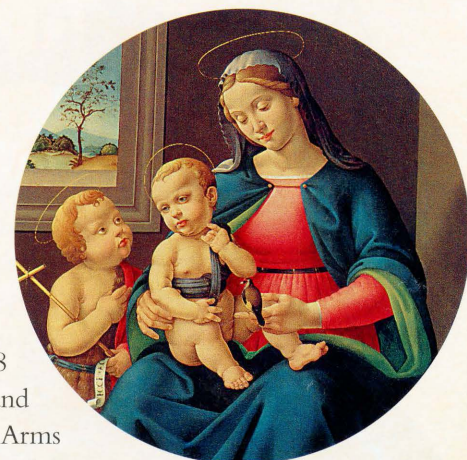
to the arms business. He held 48 patents in the field of firearms and was a founder of the Browning Arms Company, serving as president and chairman of the board. Ann and Val made their home in Liege, Belgium in the 1920s, returning to Ogden in 1935. Throughout their lives they maintained many friends and contacts in Europe.

Ann and Val gave generously to various institutions throughout the state of Utah. Ann especially endeavored, with eventual success, to provide the Utah Symphony and Ballet West the facilities to perform in Ogden.

The paintings constituting the Val A. Browning Memorial Collection of 500 Years of European Masterworks were purchased by Ann and Val in the 1960s and represented that which was pleasing to them, perhaps especially Ann. The art hung in their home in Ogden for many years.

A first donation to the Museum of Fine Arts by the Brownings was made in 1974, a year before Ann's death. In 1992 Mr. Browning made plans to bequeath his collection of more than a dozen old master paintings to the Museum. An endowment established by Mr. Browning enables the Museum to purchase old master prints and drawings for its collection.

Among the highlights of the Browning Collection of Masterworks are paintings by Marie-Louise-Elisabeth Vigée le Brun (French, 1755-1842) *Princess Eudocia Ivanovna Galitzine as Flora*, (1799) and Pieter Brueghel the Younger (Flemish, 1564-1638) *Dance Around the Maypole* (c. 1620-25)

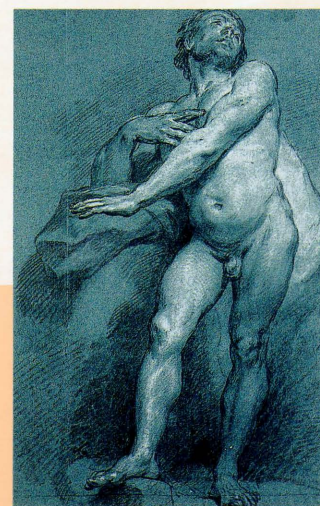


OPPOSITE PAGE FAR LEFT

Jean-Baptiste-Camille Corot (1785-1875), French
Souvenir des environs de Boissy-Saint-Léger (Memory of the Countryside near Boissy-Saint-Léger), ca. 1872
Oil on canvas
14 5/8 x 24 1/2 in.
Gift of Val A. Browning
Museum # 1993.034.017

RIGHT

Louis d' Boullogne the Younger (1654-1733), French
Figure Study of a Male Nude
Chalk on blue paper glue-mounted on laid paper mat
22 2/3 x 14 7/8 in.
Purchased with funds from the Val A. Browning Charitable Lead Trust
Museum # 1988.013.001

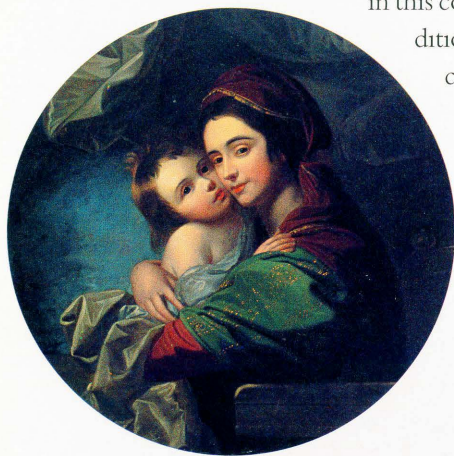


American Art

Ranging from the eighteenth through the twentieth centuries, the comprehensive nature of the Museum's American objects collection enables visitors to learn the history of American artistic development. Previously scholarship and teaching on American art centered on the notion that artists in this country did not have the benefit of the long cultural tradition claimed by European artists, and were therefore

compelled to seek inspiration in a vast, yet untamed and god-created nature. Recently this viewpoint has evolved to the current and more inclusive emphasis on intercultural and interdisciplinary connections.

Among the highlights of this notable collection are the eighteenth century paintings by Benjamin West (*Portrait of Mrs. Benjamin West and Her Son, Raphael*, ca. 1770) John Singleton Copley (*Portrait of John, Second Viscount Dudley and Ward*, ca. 1778-1781) and Gilbert Stuart (*Mr. Simon Walker*, ca. 1802) that are evidence



ABOVE
Benjamin West (1738-1820) American
Portrait of Mrs. Benjamin West and Her Son, Raphael, ca. 1770
Oil on canvas
35 3/4 in. diameter
Purchased with funds from the Marriner S. Eccles Foundation to the Marriner S. Eccles Collection of Masterworks
Museum # 1982.007.003



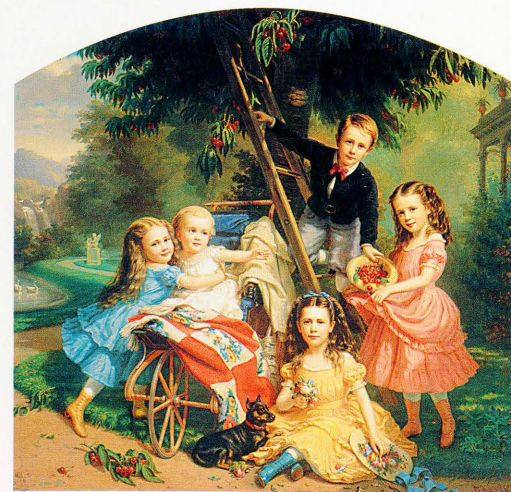
LEFT
James Peale (1749-1831) American
The Ambush of Captain Allan McLane, 1803
Oil on canvas
28 x 36 1/4 in.
Purchased with funds from the George S. and Dolores Doré Eccles Foundation, the Marriner S. Eccles Foundation, and Friends of the Art Museum
Museum # 1987.056.001



ABOVE
Thomas Cole (1801-1848), American
Pastoral Landscape with Fishermen, ca. 1826
Oil on panel, 19 1/4 x 24 1/2 in.
Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks
Museum # 1986.016



ABOVE
Joseph Barry (1760-1838), American
Sideboard in the Neoclassical Taste, Philadelphia, ca. 1813-18
Mahogany, with gilt brass lion-head pulls and lion-paw feet
51 1/4 x 95 3/4 in.
Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks
Museum # 1993.026.001



ABOVE
Theodore E. Pine (1828-1905) American
Doane Family Portrait, 1871
Oil on canvas
81 1/8 x 83 3/4 in.
Gift of Edward Barlett Wicks
Museum # 1980.041



LEFT
William Holbrook Beard
(1824–1900), American
Lo, the Poor Indian, 1876
Oil on canvas, 20 x 30 in.
Purchased with funds from
Mr. Wilson Hurley and the
Taggart Trust
Museum # 1980.171

of transatlantic exchange of ideas. Nineteenth century landscapes that reveal American feelings about transience are well represented by Thomas Cole (*Pastoral Landscape with Fishermen*, ca. 1826) who declared that the painter of American scenery was privileged to have a nature that had never before been painted. It is, however, in the twentieth century objects that transcultural influences are best observed. The work of ceramist Robert Arneson (*Breathless [Self-Portrait in Blue]*, 1976) painter Helen Frankenthaler (*Wizard*, 1963) and painter Norman Bluhm (*Untitled*, 1984) whose source for art was the everyday world are only a few examples of the wide range of artistic expressions that establish the major contribution American art has made to the art historical narrative.



ABOVE
Frederick Remington
(1861–1909), American
Bronco Buster, after 1898
Bronze, Roman Bronze Works, cast no. 117
Height 23 in.
Gift of Mr. and Mrs. Herbert I. Michael
Museum # 1962.145

BELOW
Dorothea Lange (1895–1965), American
Gunlock, Utah, 1955
Gelatin silver photograph
10 1/2 x 10 1/2 in.
Gift of Dr. James E. and Debra Pearl
Museum # 1989.018.007



ABOVE
Aaron Draper Shattuck (1832–1928),
American
Sunday Morning in New England, 1875
Oil on canvas
50 x 70 in.
Gift of LaReta Creer Madsen Kump
honoring the John Preston Creer Family,
for Friends of the Art Museum
Museum # 1977.051



LEFT
John Singer Sargent
(1856–1925), American
*Portrait of Isabella Young
(Mrs. Colin) Hunter*,
1896
Oil on canvas
37 x 24 1/2 in.
Purchased with funds
from the Marriner
S. Eccles Foundation for
the Marriner S. Eccles
Collection of Masterworks,
Friends of the Art
Museum, Mrs. Nathan
(Jane) Porter, Emma Eccles
Jones, and from the estate
of Dolores Doré (Mrs.
George S.) Eccles
Museum # 1996.33.1

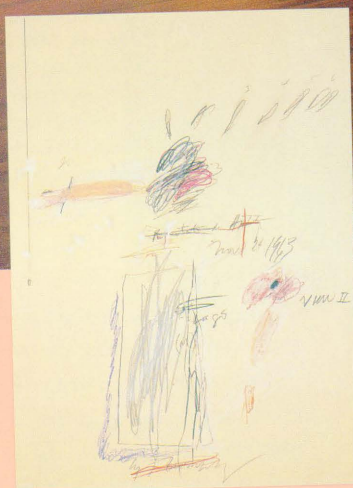
DR JAMES E AND DEBRA PEARL

In a process that has spanned nearly 20 years, Dr James E. and Debra Pearl have devotedly worked to build up the Museum's photography collection, acquiring and donating photographs that

represent the development and wide range of photographic art. Photographs in the Pearl Collection include works by the inventor of photography William Henry Fox Talbot, by 19th century landscape

photographers of the West; and by important 20th century photographers such as Lewis Hine, Margaret Bourke-White, Ralph Steiner Dorothea Lange, and many others. Recent gifts have included large groupings of photographs from the

estates of American photographers that lend breadth and depth to the collection. Through the generosity and vision of the Pearls the people of Utah have a rare opportunity to learn about the rich heritage and diversity of the photographic art form.



LEFT
Cy Twombly (b. 1929) American
Composition (Ritratto D'Artista) 1963
Crayon, pencil and acrylic on paper
27 7/16 x 19 11/16 in.
Purchased with funds from the Phyllis
Cannon Wattis Endowment for the
Acquisition of 20th Century Art
Museum # 1999.19.1

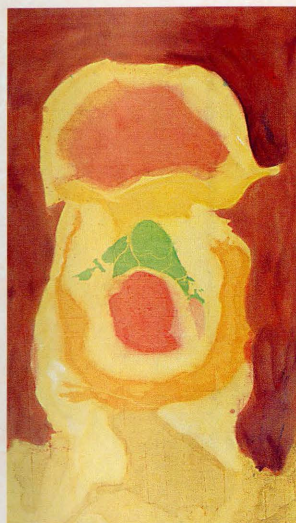
*A work of art is above all
an adventure of the mind*

EUGÈNE JONESCO

OPPOSITE PAGE TOP LEFT
Jasper Jones (b. 1930) American
Savarin, 1977-78
Monotype/Monoprint in color inks
18 x 13 1/8 in.
Purchased with funds from the Phyllis
Cannon Wattis Endowment for the
Acquisition of 20th Century Art
Museum # 1998.30.1



LEFT
Wayne Thiebaud (b. 1920), American
Bacon and Eggs, 1961
Oil on canvas
14 x 18 in.
Purchased with funds from the
National Endowment for the Arts,
the Associated Students of the
University of Utah, Mr. and Mrs.
Maurice Warshaw, Mrs. Paul L.
Wattis, and Friends of the
Art Museum
Museum # 1973.036

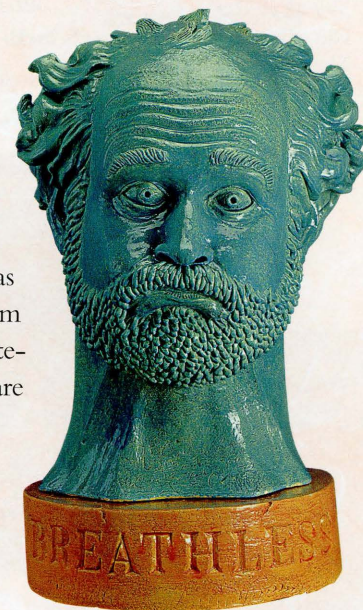


PHYLLIS CANNON WATTIS

Phyllis Cannon Wattis is regarded as one of the most astute and public-spirited collectors of art in America today. “She’s the real thing,” says Gary Garrels, chief curator of the department of drawings, as well as curator of painting and sculpture, at New York’s Museum of Modern Art. “She has more insightful observations about art than anybody I know.” In late 1997, Mrs. Wattis gave \$5 million to the Utah Museum of Fine Arts to establish The Phyllis Cannon Wattis Endowment Fund for the Acquisition of 20th Century Art, thus ensuring that the Museum will be able to acquire significant 20th century art for decades to come. Her gift confirms the Museum as the primary resource for visual arts throughout the Mountain West.

Mrs. Wattis, a great-granddaughter of Brigham Young, has been a longtime supporter of the contemporary collections at the Utah Museum of Fine Arts. Some of the 20th century works that the Museum has acquired through her generosity include: *Bacon and Eggs* by Wayne Thiebaud, *Jasmine Sidewinder* by Gene Davis, and *Breathless, A Self Portrait in Blue* by Robert Arneson. “Phyllis Wattis has set the style and trend in modern philanthropy,” says Museum Director E. Frank Sanguinetti. “Her gifts often make a statement about the purpose and potential of an institution and are inspired by her warm and generous spirit.”

In appreciation of Mrs. Wattis’ enduring support of the UMFA’s contemporary collections, the Museum recently announced the dedication of the Phyllis Cannon Wattis Gallery for 20th Century Art.

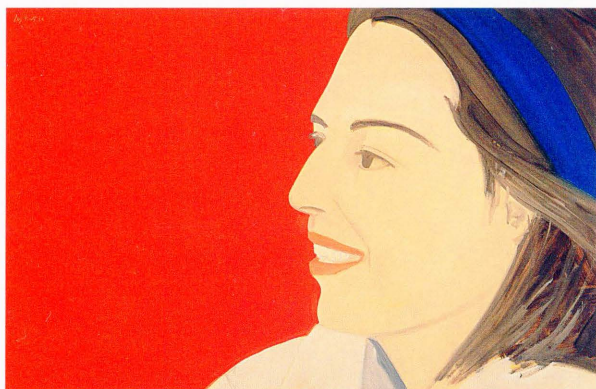


BOTTOM LEFT
John Marin (1870-1953), American
Local, New Jersey, 1923
Watercolor on paper
9 x 11 3/4 in.
Gift of Mrs. Leon Jack Sweet in honor
of Director E. Frank Sanguinetti
Museum # 1992.045.001

ABOVE
Robert Arneson (1930-1992), American
Breathless (Self-Portrait in Blue), 1976
Glazed ceramic
Height 36 in.
Purchased with funds from the National
Endowment for the Arts and Mrs. Paul L. Wattis
Museum # 1976.060

MIDDLE LEFT
Helen Frankenthaler (b. 1928), American
Wizard, 1963
Oil on canvas
70 x 40 in.
Purchased with funds from
the Phyllis Wattis Cannon

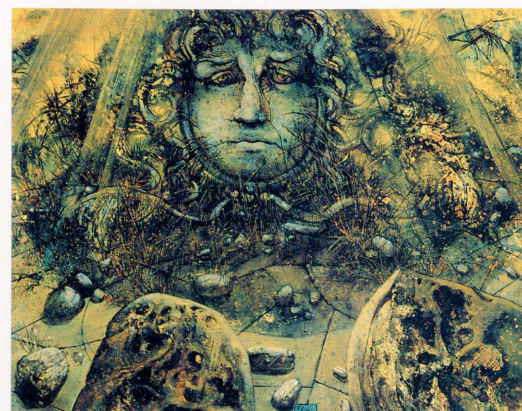
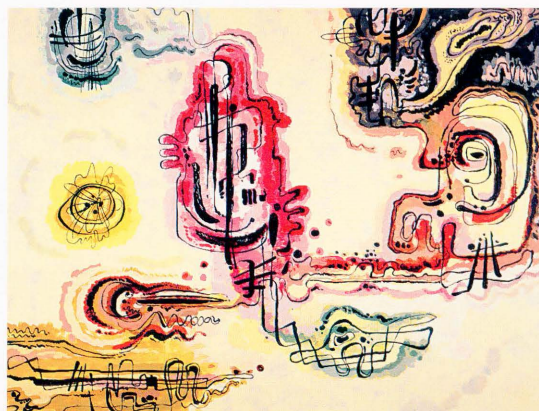
Endowment for the
Acquisition of 20th Century
Art, with assistance from the
Marriner S. Eccles
Foundation and Friends
of the Art Museum
Museum # 1999.36.1



FAR LEFT
Alex Katz (b. 1927) American
Study for the Red Smile, 1963
Oil on canvas
32 x 48 5/8 in.
Purchased with funds from Friends
of the Art Museum
Museum # 1978.410

LEFT
Norman Bluhm (b. 1920), American
Untitled, 1984
Acrylic, ink, and pastel on paper
50 x 60 in.
Gift of Mr. and Mrs. William A.
Small, Jr. in honor of Director E.
Frank Sanguinetti
Museum # 1995.002.003

RIGHT
Emil James Bisttram
(1895-1976), American
Appassionato (Tone Poem), 1953
Enamel on masonite
17 1/2 x 23 1/2 in.
Gift of Edith Carlson O'Rourke
Museum # 1996.003.007



FAR RIGHT
Eugene Berman (1899-1972), American
Dark Medusa at Sunset, 1969
Oil on canvas
39 x 48 in.
Gift of Mr. and Mrs. Marriner S. Eccles
Museum # 1971.080.001



ABOVE
F. Anthony Smith
(b. 1939), American
Twenty-nine Lights, 1984

Acrylic on canvas
61 x 73 1/2 in.
Gift of V. Douglas Snow
Museum # 1985.049

ABOVE
Paul Manship
(1885-1966), American
Morning, 1938
Bronze
46 x 72 1/2 in.

Purchased with funds
from the Marriner S.
Eccles Foundation for
the Marriner S. Eccles
Collection of Masterworks
Museum # 1983.005

Museum Programs

EDUCATION SERVICES

The Utah Museum of Fine Arts serves as the principal resource for the visual arts in Utah, with collections that provide a survey of the world's cultures. Museum admission is always free. The Department of Educational Services strives to stimulate and empower visitors to discover and interact with art. Public and private grants, as well as membership funds, support educational programs. The Museum gratefully acknowledges the assistance of the Museum Advisory Board, The National Endowment for the Arts, The William Randolph Hearst Foundation, The Utah Arts Council, The Utah Humanities Council, the Salt Lake City School District, the Salt Lake City Arts Council, and the Salt Lake County Zoo, Arts and Parks Program.

From July 1, 1999 to June 30, 2000, Museum Education programs served approximately 40,000 people in the state of Utah.

SCHOOL PROGRAMS

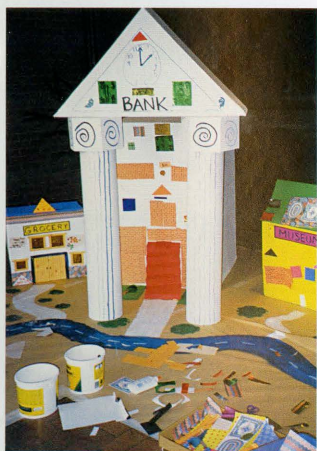
Partners

A museum-school partnership with the Salt Lake City School District, *Partners* has taken the Museum to the schools and the schools to the Museum since 1982. Currently the Salt Lake City School District supports this art appreciation program for all fourth-grade students. Students make two class visits to the Museum and receive two curricula related, in-classroom presentations by docents and education staff during the year.

The Museum in the Classroom — Elementary School Program

Museum docents and education staff often visit individual classrooms in preparation for Museum tours. Docents present topics such as the art of various

world cultures or the "Elements of Art" using hands-on and interactive discussion techniques.



More than 2,400 children from 99 classes representing 30 schools benefit from the Partners program every year

Images and Words — Salt Lake County High School Program

The *Images and Words* program, based on the notion that students respond to the visual arts much as they do to literary texts, began as a pilot program in 1994 in cooperation with Highland High School's English Department. Using funds from the Salt Lake County Zoo, Arts and Parks Program, *Images & Words* was expanded in 1998 into an offering for all Salt Lake County high schools. The Museum publishes students' works not only in booklet form, but also on its Internet homepage.



Over 1,200 students participated in the Images and Words program in 2000.

TEACHER TRAINING PROGRAMS

Evening for Educators

In cooperation with the Springville Museum of Art and the Statewide Art Partnership, the Museum sponsors training workshops for teachers that integrate art across the curriculum.

Teacher Resource Center

The Teacher Resource Center (TRC) consists of a collection of original art objects, videos, and reproductions available to teachers to check out, free of charge, for use in their classrooms.

UNIVERSITY AND PUBLIC OUTREACH

Start Programs for Children

The Museum conducts a collaborative program with the University of Utah's Department of Academic Outreach & Continuing Education, Youth Education division. Educational Services staff, along with docent corps members, teaches extensive workshops such as 1999's "An Asian Art Trek"



Adult Education Programs

The Teacher Resource Center reached more than 21,000 children and adults in 2000.

Gallery Talks, offered regularly to the public, explore works in the permanent collection. Art Chats, often guided by university undergraduate students, provide a more informal, thematic look at objects in the Museum's collections.

University Collaborations

Educational Services and the docent corps provide instruction to university classes in many fields, including education, art history, art, and Middle East studies.

Artful Afternoons

Twice yearly, in July and December, the Museum sponsors *Artful Afternoons*. Families explore cultural and art history themes through hands on activities and performing arts. Over 1000 people attended December 1999's "A Japanese Celebration."

Attendance at the most recent Artful Afternoon exceeded 1,000 guests.

Third Saturdays

Over 2,000 children and adults participate in Third Saturday events each year

Children and parents explore art themes and participate in a related hands-on activity. For example, in March 2000, the "Multi-Cultural Masquerade" exhibit served as the catalyst for the production of many unique masks.

COMMUNITY PARTICIPATION

Museum Docent Council.

Volunteer docents strongly support the Educational Services' mission through their partnership in school programs, gallery talks and other education programs. New docents participate in a one-year training program before certification as an active docent. As a group, Museum docents give more than 10,000 hours of time, transportation and skills toward serving the public annually



British Columbia, Kwakiutl culture ca. late 1800s)
Double-Faced Mask
Wood and polychromy
Height 11 1/2 in.
Ulfert Wilke Collection, purchased with funds from Friends of the Art Museum
Museum # 1981.016.001

Advisory Board

The Museum Advisory Board garners over \$100,000 annually for Educational Services. The Fund Raising Committee stages the biennial *Art in Bloom* event, which combines works of art from the Museum's collections with talents of the area's finest floral artists and designers. A dinner auction, guest lectures, and demonstrations by floral experts accompany the opening of the exhibit. Every other year, the Committee sponsors *Art of the Gardener*, which features tours of spectacular private gardens and guest lectures. Other committees assist the Museum staff in significant ways: the Special Events Committee provides refreshments, flowers and music for exhibition openings and other receptions, the Membership Committee assists in maintaining and increasing Museum membership; and the Audience Development Committee works with public and private tourism-related organizations to expand public visitation to the Museum. Through their devoted efforts, board members contribute an average of 3,000 volunteer hours per year.

Special Exhibitions Council

The Special Exhibitions Council sponsors Museum exhibitions of an exceptional nature, either those that travel from other institutions or are organized from within the collection. Council members provide financial assistance and work with Museum staff to select exhibitions that will enrich the Museum's offerings and broaden the public's exposure to important themes and works of art. During 2000 the Council sponsored *Insight: Women Photographers from the George Eastman House* and *Faith Ringgold. Story Quilts*. Both brought new audiences and vigor to the Museum's exhibition schedule.



The Museum gratefully acknowledges support for its programs from the following individuals, foundations, and public institutions since 1997

FOR EDUCATION

William Randolph Hearst Foundation (endowment)

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**Sixty two docents
conducted 252 tours
for more than 11,000
visitors from July 1999
through June 2000.**

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Nancy Swanson
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Irina Urano
Else-Marie Vanderhooff
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FOR MUSEUM OPERATIONS AND GENERAL PROGRAMS

National Endowment for the Arts
(endowment challenge grant)

Dolores Doré Eccles Estate

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Salt Lake County Zoo, Arts, and Parks

S J and Jessie E Quinney Foundation
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(UMFA American Collection cataloguing project)

Suzanne M Scott

(endowment in honor of James & Louise Moyle)

O Ernest & Jeanette C Grua (internships endowment)

David S & Anne M Dolowitz

Richard K. and Shirley S Hemingway Foundation
(endowment for Museum programs)

Donor Acknowledgements

DONORS TO THE CAMPAIGN FOR A NEW UTAH MUSEUM OF FINE ARTS (JANUARY 1, 1997 - MARCH 31, 2001)

\$7 Million+

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\$4 Million+

George S. and Dolores Doré Eccles Foundation

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*In addition to the donors of \$1,000 or more listed here,
the Museum would like to gratefully acknowledge the many
donors who made contributions under this level during the
stated period.*

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 Estate of Carlye C. Wattis
 Lillian M. Weeder
 Richard E. Westwood
 Emma Lou Williams*
 Winnie Woodford

*Deceased

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The following have provided for the Utah Museum of Fine Arts through a planned gift arrangement such as a gift of life insurance, a charitable gift annuity, or a bequest in their wills.

Carolyn Hansen Brady Charitable Trust
 Bert G. Clift
 Clifford Coon
 Kent C. Day
 Richard and Sally Frampton
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of the foundation she received in Fine Art at the University of Utah.*

Museum Facts

Utah Museum of Fine Arts — consisting of the Marcia and John Price Museum Building and the Dolores Doré Eccles & E. Frank Sanguinetti Exhibition Wing

☛ Founded in 1951

☛ General admission is free.

☛ Hours: Monday through Friday
10:00 am - 5:00 pm, Saturday and
Sunday 12:00 pm - 5:00 pm.

☛ Address: 410 Campus Center Drive,
Salt Lake City Utah 84112-0350

☛ UMFA Homepage:
<http://www.utah.edu/umfa>.

☛ Recorded Message: (801) 581-7332.

☛ Office: (801) 581-7049

☛ Fax: (801) 585-5198.

Mission Statement: The Utah Museum of Fine Arts at the University of Utah serves Utah and the Mountain West as the only general art museum and a major and unique public institution. It presents an inclusive view of world civilizations supporting humanities studies at the University as well as the educational needs of a general public situated far from other cultural centers.

Accreditation. The Museum is accredited by The American Association of Museums.

General support is also provided by the University of Utah, the National Endowment for the Arts, Utah Arts Council, Salt Lake City Arts Council, Salt Lake County Zoo, Arts and Parks program, the Museum Advisory Board, Special Exhibitions Council, and Museum Members.

PERMANENT COLLECTION

☛ The permanent collection consists of more than 17,000 objects of art.

☛ The permanent collection represents the following cultures: African, Oceanic and the New World, Asian, the Ancient and Classical World, European and American.

FACILITIES

☛ *Total square footage of the new UMFA* 74,000 square feet exhibition space — 20+ galleries occupying approximately 26,000 square feet.

☛ *UMFA facilities include.* exhibition galleries, café, museum store, five-story great hall, research center, sculpture terrace, and auditorium, featuring state-of-the-art equipment. The auditorium has 266 seats plus handicapped seating. The auditorium will host private and public events including lectures, music and film series hosted by the UMFA.

☛ *Parking:* approximately 100 parking spaces are available in a pay lot, located east of the new UMFA. Validations are free.

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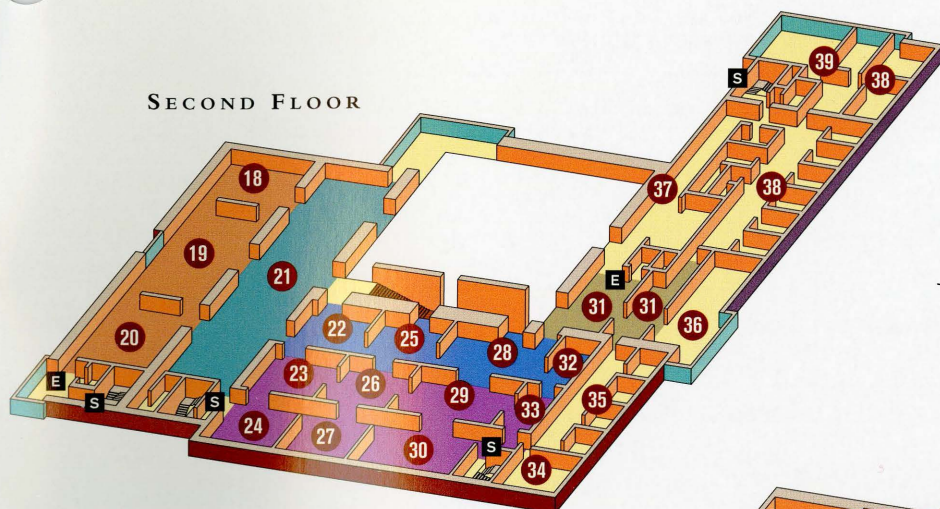


UTAH arts COUNCIL

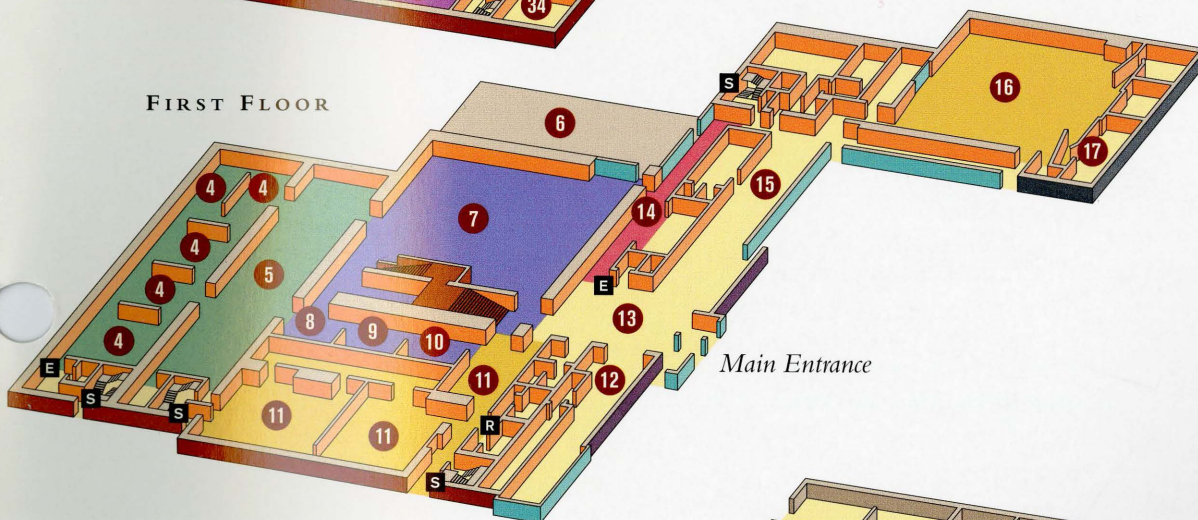


Utah Museum of Fine Arts Floor Plan

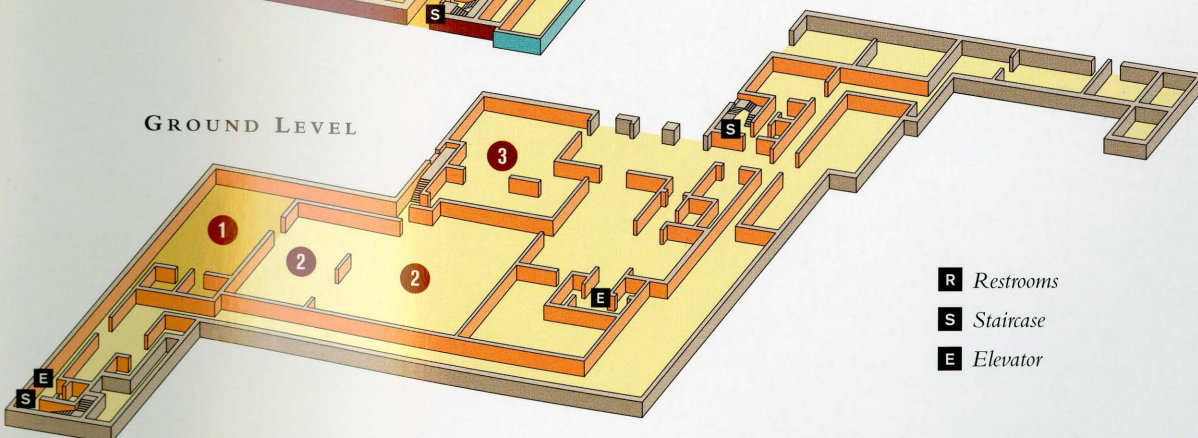
SECOND FLOOR



FIRST FLOOR



GROUND LEVEL



- ROTATING EXHIBITIONS
- ANCIENT & CLASSICAL ART
- ASIAN ART
- AFRICA, OCEANIA & THE AMERICAS

- EUROPEAN ART
- AMERICAN ART
- CONTEMPORARY ART
- ART OF UTAH & THE WEST
- EDUCATIONAL AREAS

- Restrooms
- Staircase
- Elevator

GROUND LEVEL

- 1 ELIZABETH CECELIA BROWN DEE RESEARCH CENTER
- 2 COLLECTIONS STORAGE
- 3 PREPARATOR SHOP

FIRST FLOOR

4. AFRICAN OCEANIC, & NEW WORLD ART
5. AFRICAN OCEANIC, & NEW WORLD ART
6. SALLIE MADISON ECCLES SCULPTURE TERRACE
- 7 G W ANDERSON FAMILY GREAT HALL
8. RICHARD AND SHIRLEY HEMINGWAY GALLERY
- 9 WALLACE H. AND GENE B. ELLIS GALLERY
10. DAN AND SUSAN BERMAN GALLERY
- 11 EMMA ECCLES JONES EDUCATION CENTER
12. MUSEUM STORE
13. GRAND ENTRANCE LOBBY
14. ANCIENT ART
- 15 GALLERY CAFE
16. KATHERINE W AND EZEKIEL R. DUMKE, JR. AUDITORIUM
- 17 GREEN ROOM

SECOND FLOOR

18. JAPANESE ART
- 19 ASIAN ART
20. JARMAN FAMILY GALLERY
21. PHYLLIS CANNON WATTIS GALLERY FOR 20TH CENTURY ART
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UTAH MUSEUM OF FINE ARTS
MARCIA AND JOHN PRICE MUSEUM BUILDING
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